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The Messrs. R. and H.

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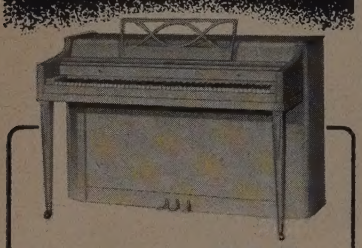
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ETUDE

the music magazine

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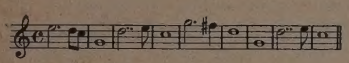
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Musical Oddities

By NICOLAS SLONIMSKY

THE FAMOUS horn solo in the First Symphony of Brahms has been analyzed by various commentators as an echo of the *Hymn to Joy* from Beethoven's Ninth Symphony, or a reminiscence of the Westminster Chimes. Yet the puzzle is no puzzle at all. Brahms himself provided the clue in his letter to Clara Schumann, dated Baden Baden, September 12, 1868. He wrote: "Thus blew the shepherd's horn today," and the musical example followed:



Underneath the melody, Brahms wrote his message to Clara, which fitted the notes: "Hoch auf'm Berg, tief im Tal, grüss ich dich viel tausendmal!" (High on the hill, deep in the valley, I greet you many thousand times.) The remarkable thing is that Brahms carried this melody in his memory for several years before he incorporated it, note for note, in his First Symphony.

One of the most picturesque musicians of the nineteenth century was Sigismond Thalberg. He was of a mysteriously aristocratic origin; he himself asserted that his father was Prince Dietrichstein and his mother Baroness Wetzlar; but the certificate of his birth in Geneva, on January 8, 1812, gives the name of his father as Joseph Thalberg, and that of his mother as Dame Fortunée Stein. But whatever his true parentage, Thalberg never knew poverty. When Baron Rothschild introduced him to a rich banker, he said: "This is Mr. Thalberg, the great musician, but fortunately for us, he is in no need of money."

In an age when pianists exerted themselves to show visible emotion and shook their manes to impress the public, Thalberg was ostentatiously unruffled even when playing the most difficult works. He never moved a muscle of his body beyond the elbow.

Yet Thalberg was highly sensitive to adulation. Cunningly, he would leave a glove on the piano after the concert; he knew that adoring young ladies would rush to the stage and fight for the possession of this relic.

Once, when Clara Schumann was playing some of Thalberg's waltzes, Schumann came into the room and silently placed a few roses on the desk of the piano. One of the roses slipped down onto the keys, and Clara hurt a finger on the thorns. "But," she said, "perhaps a few drops of blood would add some vital substance to these charming but empty creations." Schumann himself was guarded in his opinions on Thalberg's music. He remarked that to criticize Thalberg was to risk the enmity of an army of German, Austrian, French and Italian women.

Anton Rubinstein liked to play Liszt's fantasy on "Don Juan" and Thalberg's transcription of the same opera, and explained: "I wish to underscore the difference between the God of Music and the Grocer of Music." A critic said that Thalberg's music fitted perfectly the tepid temperature of a salon.

Thalberg's fame as a virtuoso pianist, however, was impregnable. Liszt alone challenged Thalberg's supremacy, and he did it in a characteristic manner. "I hope to be able to play like Thalberg," he said, "when I am paralyzed and limited to the use of only a few fingers."

In the history of piano playing, Thalberg was the pioneer of the thumb as a melody finger. As someone observed he gave the thumb a voice. He was the first to divide the melody between the two hands, making the right hand perform a brilliant figure in the high register, while the left hand exhibited a full and rich

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bass part, supplementing it with an accompaniment in chords. This he accomplished by means of the two thumbs used alternately, thus establishing the melody in the center of the keyboard. Once, in an overcrowded hall, a man standing behind the loges where he could not see Thalberg, offered a bet to any taker that there were two pianists playing. The bet was accepted by another concert goer, and together they went to see Thalberg after the concert. Thalberg, always a showman, played the piece in question once more to prove that he was in no need of assistance from another pianist. At another concert, a skeptic asserted that Thalberg had made use of a mechanical pedal that played the "thumb melody." Again Thalberg was willing to oblige. He removed the pedals from the piano altogether and performed one of his most difficult fantasias without them.

Enthusiastic critics compared Thalberg with the geniuses of all lands and all epochs. His cantilena was compared to the beauty of Raphael's curves; his chiseled passages were likened to the perfection of Benvenuto Cellini's sculptures in silver; his powerful octaves evoked the mighty figures of Michelangelo. "His scales are marvels of evenness," wrote a journalist; "his trills rival those of a canary bird. His arpeggios roll, at times, like the waves of the ocean; at others, they resemble the folds of transparent lace floating airily with the movements of the wearer."

After a career of uninterrupted success, Thalberg retired to Naples, with his wife, who was a daughter of the famous singer Lablache. But there was no piano in his luxurious villa! Thalberg preferred to cultivate vines instead of notes. He was not quite sixty when he died. His wife was inconsolable. She had his body embalmed and seated in the room where he worked, and it was not until many days later that she allowed Thalberg to be buried.

A musician's tragedy, summarized in a newspaper paragraph about 1910: "He came from Austria and set to work composing a sonata which he expected would gain him world-wide fame, and from time to time he tore up his work as the theme did not satisfy him. He then hanged himself."

THE END

World of Music

The National Convention of the American Society of Piano Technicians was held in the Sheraton-Palace Hotel in San Francisco, August 1-4. Workshop classes were devoted to fine tuning, sound board and rib repair, stringing, voicing, refinishing and business promotion.

Under the Fulbright program, young American musicians may apply to study abroad during 1956-57. Closing date for application is October 31, 1955. Candidates may obtain blanks and a descriptive brochure from the Institute of International Education, 1 East 67th Street, New York City.

Walter Hendl, musical director of the Chatauqua Symphony, conducted 24 concerts during Chatauqua's eight-week season, opening July 3. In addition to recitals by Eileen Farrell and William Warfield, the operas "Madame Butterfly," "Amahl and the Night Visitors," "Hansel and Gretel," "The Merry Wives of Windsor," "Il Trovatore" and "The Marriage of Figaro" were scheduled.

The San Francisco opera season, which opens on September 15, will include appearances of Mattiwilda Dobbs in "Coq d'Or," Elizabeth Schwarzkopf in "Rosenkavalier" and "Don Giovanni" and Richard Lewis in William Walton's "Troilus and Cressida." Kurt Adler is artistic director of the company and Erich Leinsdorf and Jean Morel will conduct from the pit.

Winner of Ohio University's Fourth Annual Competition for a new American opera is James Cohn of New York. The winning opera, entitled "The Fall of the City," is based on a play by Archibald Mac Leish, written in 1937 for the Mercury Theatre under Orson Welles. Cohn has studied with Harris, Barlow and Wagenaar, and holds a Master of Science degree from Juilliard.

Benny Goodman is trying to locate the original clarinet which he used in 1935 and 1936 for the original recordings of his theme song *Let's Dance* and such hits at *One O'Clock Jump.* He is recording the sound track for "The Benny Goodman Story," a new film based on his life, and he wants to make an exact tonal match with the original

(*Continued on Page* 43)



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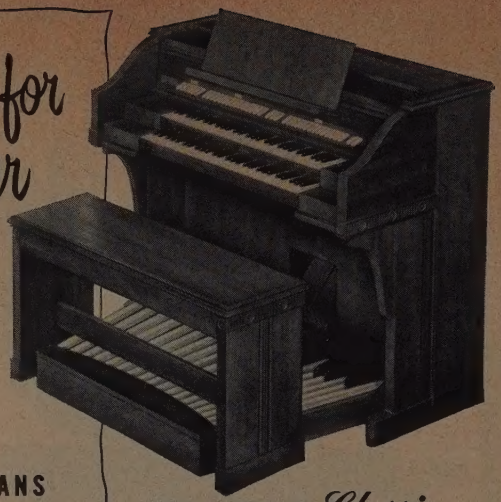
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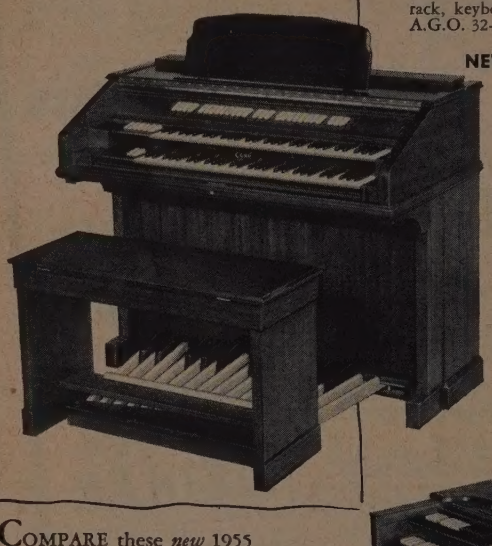


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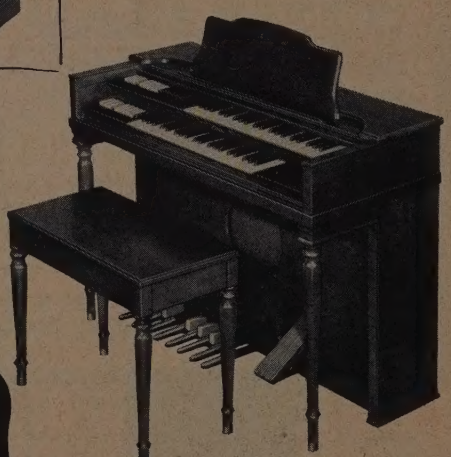


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The Bookshelf

by Dale Anderson

The Wisdom of Solomon

Whether Solomon wrote Ecclesiastes in the Old Testament or not, some one made a wise observation when he put down, "Of making many books there is no end." So many books have recently come upon the market that there is no room for extensive reviews of all of them within the space limitations of ETUDE. Therefore, we are listing them here with shorter comment.

Your Voice is You

by Myrtle Helmer Cannon

A very succinct and helpful review of the teaching principles and philosophy of the very successful Los Angeles teacher of the author, the late Mae Albers.

Exposition Press $2.50

How to Help Children Learn Music

by Madeleine Carabo-Cone and Beatrice Royt

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(l.) Richard Rodgers (r.) Oscar Hammerstein II

THE MESSRS R AND H

How does a famous team of collaborators work together to produce a successful stage piece, such as "Oklahoma!"? Here's the answer in this intriguing story of R and H.

THE LONG-AWAITED film version of "Oklahoma!" brings the first of the fabulous Rodgers and Hammerstein hits to the screen, and this is quite as it should be. Ever since its Broadway opening in 1943, the history of "Oklahoma!" has been an unbroken series of "firsts" and "mosts." It began the trend by which the musical comedy public not only accepted but welcomed mature plays, with dramatic continuity rather than slapstick, and with music as a logical emotional expression rather than an interruption. When the play closed on Broadway, in 1948, it had earned a Special Award from the Pulitzer Prize Committee; had been seen by more than 4,500,000 persons; had grossed over $7,000,000; had paid off its backers by over 2,500%; and had become the world's box-office champion. More than 2,000,000 copies of "Oklahoma!" sheet music and over 800,000 record albums had been sold before audiences outside New York had seen the show, and the touring company is still on the road.

The film version of "Oklahoma!" bears the same imprint of accuracy and integrity. In order to assure themselves of exactly the presentation they want, the authors produced the picture themselves, forming the Rodgers and Hammerstein Pictures Corporation especially for the purpose. Months were spent seeking an authentic setting. Some 250,000 miles of western country were scrutinized by air, train and automobile to find a location without modern developments. The choice finally fell on a valley near Nogales, Arizona, rich in green pastures and wonderful cloud formations in a sky free of airplanes. When the site had been chosen, months elapsed before a special planting of special corn grew high as an elephant's eye which was measured at seven feet, eight inches. Filmed in the Todd-AO process, "Oklahoma!" was directed by Academy Award winner Fred Zinnemann, with a cast including Gordon MacRae, Shirley Jones, Charlotte Greenwood, Gloria Grahame and Eddie Albert. The dance numbers were designed by Agnes de Mille who staged the ballets in the original Broadway production. And an important part went to Bambi Linn who made her début as a child dancer in the original production.

But the greatest distinction "Oklahoma!" enjoys is the fact that it represents the first collaboration between Richard Rodgers and Oscar Hammerstein II. Both R and H, as they are known along Shubert Alley, had won high regard before they joined forces, but nothing like the acclaim accorded their work as a team. Both R and H are New Yorkers and attended Columbia College. Both their fathers were named William (they call their music publishing firm Williamson), and both their wives are named Dorothy. Both had such hard sledding during their apprentice years that they nearly gave up, Mr. R considering a job in the garment industry, Mr. H spending a year in a law office. Both bring reverence to their work.

Mr. R began picking out tunes on the piano at the age of four, and wrote his first song for a summer camp show at fourteen. At sixteen, while a freshman at Columbia, he wrote the score for the Varsity show of that year (1918), the first fresh-



Curly (Gordon MacRae) and *Laurey* (Shirley Jones) in "The Surrey with the Fringe on Top."



Gordon MacRae as *Curley* telling Shirley Jones *(Laurey)* about taking her to the box social.

by Rose Heylbut

man ever to have his music accepted for this traditionally senior entertainment. One of the judges was Mr. H. Their close friendship dates from this time. Turning professional while still in his 'teens, Mr. R had his share of beginner's ups and downs, making his first solid success with "The Garrick Gaieties" (1922) while he was still a student at The Institute of Musical Art. The revue was written with Lorenz Hart. Between 1925 and 1943, the year of Hart's untimely death, the pair collaborated on 29 musicals, 13 motion pictures, and almost 400 songs, many still sung.

Oscar Hammerstein II was born into a famous theatrical family. He is named for his grandfather, the Oscar Hammerstein who gave New York the Manhattan Opera Company, the only serious rival the Metropolitan ever had. His father managed Hammerstein's Victoria Music Hall; his uncle, Arthur, was a leading producer. Young Mr. H wrote the book and lyrics for the Columbia Varsity show of 1916. Two years later, his uncle gave him his chance in the

(*Continued on Page* 44)



Here the cavalcade of wagons, buggies, and rigs descends on "Aunt Eller's" farmhouse in Oklahoma territory.

Oscar Hammerstein II (r.) and Director Fred Zinnemann discuss the playing of a scene.



Utah's Singing Ambassadors of Goodwill





(above) The Tabernacle choir and organ; (R.) (l. to r., front), organists Roy Darley, Frank W. Asper, Alexander Schreiner; (back) Thorpe B. Isaacson, and J. Spencer Cornwall.



Lynn Dallin

by Lynn Dallin

"Gently raise the sacred strain
For the Sabbath's come again
That man may rest
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For His blessings to the blest."

FOR twenty-six years music-loving Americans have thrilled to these strains which theme the weekly national broadcasts of the Salt Lake Tabernacle Choir from Temple Square in Salt Lake City, Utah, and people throughout the world have come to know the group through transcribed programs. Concert-goers have been inspired by their tour appearances in this country, and now countless others will enjoy the opportunity to hear them in concert. This year they are extending their tour horizons to Europe where they are appearing in nine countries, and traveling through the Iron Curtain to carry their songs of praise and peace to the people of East Berlin.

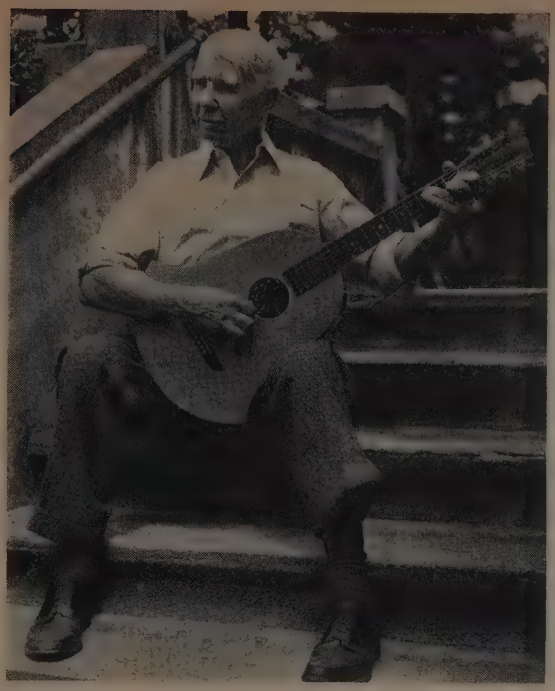
Eight hundred reservations for choir and staff members and their spouses were made on the New Saxonian, which sailed from Montreal, August 13, for Greenock, Scotland. Performances by the choir were scheduled in Scotland, England, Wales, Belgium, Holland, Denmark, Germany, France and Switzerland, in halls traditionally associated with the greatest artists and music.

Two appearances of outstanding significance highlight their trip. They travel by United States Army train to East Berlin to sing in Titania Palast and, if possible, to the soldiers in the area as well. They also will be an impressive part of the dedication ceremonies of the new Mormon Temple in Switzerland, the first to be built by the Church of Jesus Christ of Latter-day Saints in Europe. Dedication rites are expected to draw thousands of members and Church dignitaries.

The director of the 383-voice choir is a gentle, soft-spoken man with a heavy shock of white hair, twinkling eyes, and a rare sense of humor—J. Spencer Cornwall—who has held this post since 1935. Formerly a prominent music educator in Utah, he now devotes his time to the choir, and accepts guest conductorships of choral festivals, and visiting university professorships as his busy schedule will allow. A close bond of friendship exists between him and each member of the choir. He knows the first name, business and interests of each, and through weekly briefings by his gracious secretary, Mary Jack, keeps up on small, personal items such as birthdays and current activities of various members, which further endear him to the group. They revere

(*Continued on Page* 40)

(Lynn Dallin is a pianist and freelance writer, located in Provo, Utah. She is state publicity director for the National Federation of Music Clubs. In private life she is the wife of Leon Dallin, composer, violinist.—Ed. Note)



Carl Sandburg, the Musician

A colorful word-picture of one of the most interesting personalities in the present-day American scene.

by Evelyn Brock Waldrop

NO ONE ELSE could have written Carl Sandburg's monumental biography of Abraham Lincoln, the work that grew through twenty years of devoted research to become one of the most widely read biographies of all time. Nor could anyone else have written "Remembrance Rock," his poetically beautiful novel of Civil War days in the South. And certainly only Sandburg could have produced the dozens of brief, virile poems which translate as does no other poetry the spirit of America-in-shirt-sleeves. These required the Sandburg vision, his passion for humanity, his deep probing for beauty, and his Lincolnesque sense of humor. It is these same qualities which have combined to produce the musician that is Sandburg.

He denies that he is a musician. To him the term seems to carry overtones of grandeur and perfection possible to only a few. However, I believe that it is as a musician that thousands will long remember him who never read his poetry and prose.

I shall never forget the first time I saw him. Advance publicity had announced a "lecture" by him, and I was not particularly anxious to go. Like most college students, I had listened to about as much lecturing as I cared to hear. But this lecturer appeared carrying a guitar. He sat down on a chair, crossed his long legs, and strummed a long minor arpeggio. He shook his iron-gray hair aside (momentarily) and began to sing. A strange sort of magic entered the auditorium. Here was a guitar virtuoso! And here was a bass voice of amazing resonance and warmth. Best of all, here was the heritage of America in its own folk songs —words and music which had sprung spontaneously from the soil of freedom which is uniquely our own.

Before many minutes had passed, we realized that this particular brand of magic was so old as to be new, for this was the year 1936, and the current revival of folk singing was just beginning.

Sandburg's voice is admittedly an untrained one, technically. He never took a voice lesson; but folk music requires a technique of the heart which cannot be taught. I have heard singers who could do justice to any challenge that Verdi or Wagner could offer, and yet they failed utterly in singing simple American folk tunes. There is often a preoccupation with technique which makes Sandburg's singing so effective. The story, or the burden, or the jubilation of the song is primary with him, and suddenly the listener is caught up in this enchantment along with the singer.

That night his audience did what audiences generally do: we kept him singing for three hours. Oh yes, he talked too, but not about Sandburg (surprising in an author). He chatted informally about the songs—where he had first found them, where they had their roots, and the sort of folks who made them. For it is always this human element which intrigues Carl Sandburg, and this compulsion has made him become one of the pioneer song-hunters of our day. His "American Songbag" is the backlog of any folk-music library, and it contains at least a hundred songs not to be found anywhere else.

I asked Mr. Sandburg when he first became interested in the songs of people. He answered that he did not remember, that he had heard and loved them from his earliest days in Illinois. His first instrument was a willow whistle which he whittled for himself. Then came the comb-and-paper combination which spells music to any child. Then he bought a ten-cent kazoo, which sounded like nothing so much as the screech of a rooster at dawn. He soon acquired a flageolet, and later an ocarina with wheezes. (*Continued on Page* 41)



Eugène d'Albert

A valuable technical point in the master's teaching procedure is revealed in this personal recollection of the noted d'Albert.

by A. M. Henderson

Eugène d'Albert Reveals How Liszt Prepared for Scales

EUGÈNE D'ALBERT was born in Glasgow, at 9 Newton Terrace, on April 10, 1864, received his early education, and lived there till he was 12 years of age. Although he is generally called a Scottish pianist and is so classed, it is difficult to describe him as such with any exactness, for his father, Charles Louis d'Albert, the celebrated dance music composer, was French, while his mother, Annie Rowell, was a Newcastle lady. Indeed, d'Albert himself has told me that François d'Albert, his grandfather on his father's side, had been a captain of cavalry in the army of the great Napoleon.

Eugène d'Albert's father was also a musician and received a good training, having been a piano pupil of the celebrated Kalkbrenner in Paris; and he also studied dancing there at the Conservatoire. Afterwards he was appointed ballet-master at Covent Garden Theatre, London, but soon relinquished the position, finding it more profitable to teach dancing and compose dance music; and in this latter department of the art he was extremely successful. He settled for a time in Newcastle, where he married in 1862. Afterwards, he came to Scotland, made his home in Glasgow, and remained there for at least a dozen years, when he retired to London.

Charles d'Albert, who was a personality as well as an excellent teacher, established dancing classes at the Queen's Rooms, Glasgow. These became the fashion, and everybody who aspired to be anybody went to them; and as a girl, my mother went with the rest!

As a youngster, Eugène d'Albert frequently attended the classes—my mother said he always wore red stockings—and he would often take a dancer's place to complete a set for the Lancers, Quadrille, or other square dance; and although only a boy of eight or nine at the time, he would also play for an occasional dance.

As a composer of dance music, Charles d'Albert had a great vogue. His *Sweetheart's Waltz*, *Sultan's Polka*, and *Edinburgh Quadrille* were played everywhere and must have sold by thousands. Indeed, I learned recently that these old favorites, while they may no longer be "fashionable," still have a steady sale.

At the age of twelve, Eugène d'Albert won a scholarship at the newly-founded National Training College of Music, London—later the Royal College of Music—where he studied with Sullivan, Stainer, and Pauer. Here he made brilliant progress, particularly in piano playing and composition, and was a "wonder," not only to his fellow students but also to his teachers.

By the time he was 16, he was already one of the finest younger pianists in Europe and, acting on the advice of Richter, he went to Germany, where he became a pupil of Liszt. More and more, d'Albert's musical life became associated with Germany through his concert tours and recitals, and for at least 20 years, from 1890-1910 he had the reputation there of being the greatest living pianist.

While I was a student in Berlin, 1900-1902, d'Albert was at the height of his fame. A recital by him meant a crowded house, and his series of concerts in Berlin are still among my most vivid (*Continued on Page* 50)

(Mr. Henderson has been organist and choirmaster of the University of Glasgow, Scotland, for the past 48 years, from which position he will retire at the end of this month.—Ed. Note)



MUSIC VS. GUNS



An ovation for conductor, soloists and orchestra in Dusseldorf, Germany. (Above) Mr. Kearns.

"Music is the language of common understanding, and in understanding peace will be found."

BY CARROLL D. KEARNS

(Carroll D. Kearns, member of Congress from Pennsylvania, holds the distinction of being the only member of this body who is also a professional musician. Congressman Kearns was formerly active as a concert baritone, a radio artist, a conductor, and supervisor of public school music. What he has to say concerning the value of music as a force for creating international good will is of tremendous significance. ETUDE deems it a privilege to be able to present this truly dramatic story.—Ed. Note)

TODAY a new spirit seems to have gripped the hearts of man. The willingness of the President of the United States to go to Geneva for a summit parley of the "Big Four," and the earnest efforts of these world leaders to work out a blueprint of mutual understanding, may well be the greatest step towards peace that the world has ever known. Certainly it has injected a freshness into the international air that is stimulating after our having lived so long in the musty odor of gunfire.

With these men lies the discretion of deciding whether the Atom shall be used towards a golden era of peace and prosperity, or for war and ultimate annihilation. We can readily understand the eagerness with which these heads of government met, and their sincere attempts to reach a harmony of mind and heart that will create new borders—peaceful, enduring borders that are protected through friendship and understanding. We envision new horizons of faith and trust replacing those borders of the past, such as the deep trench of the Maginot Line and the divisive 38th parallel of Korea, which were guarded by growling cannon and roaring planes.

Yes, the hard facts of the Atomic Age and the deep yearning for peace that is shared by all people, big and little, have combined to make mandatory a realistic effort to achieve a lasting peace. This new atmosphere of expectancy and hope might well be the harbinger of a spiritual and cultural approach to this age-old quest for peace that has eluded us so long. If so, "music," the universal language and one of the great common denominators of all nations, will have an important rôle to play in challenging the poor record of "guns" in settling men's differences.

I became very conscious of the need to minimize the military and the monetary and to embark on a program of cultural wooing in our foreign relations when I was invited by Colonel George S. Howard, Director of the United States Air Force Band and Orchestra, to accompany his symphony orchestra to Iceland a year ago last February, and to be guest conductor on four programs there.

Many people do not realize that one of our most strategic air bases in the North Atlantic is in Iceland. They picture Iceland as a lava island, without trees, out in a cold sea somewhere—and that is true—but with the Gulf Stream close by and because of the many hot springs located there, the temperature seldom gets colder than 23 above zero. So nei-

ther the climate nor the people are actually characteristic of the island's name.

The Icelanders are a nation of highly cultured people. They are descendants of stalwart old Norsemen—nobility mostly—who first migrated from Norway and Sweden to escape oppressive dictatorship. In Iceland exists the oldest Parliament in the world—established in 930 A.D.

In order for our government to keep our base in Iceland we have to negotiate for it each year. Sometimes we encounter difficulties in these negotiations because Russia very definitely has moved into the picture through a cultural approach. Moscow sends over to Iceland her best string and wood-wind ensembles, wonderful ballet artists, outstanding painters and pianists, and they go about through the island playing and performing for as few as ten or twenty people. In this way they have been able to sell the Icelanders on the idea that Russia is a nation of culture, and the United States is a young land of barbarians who think only of military might and money. This is purely psychological warfare.

Let me say that there is one thing the United States must do and do quickly. We must take our friendly neighbors aside and let them know that we have other things to give to the world besides guns and butter. To be sure, America probably has more to offer in the way of diversified culture than any other nation. After all, we are the melting pot of the world and truly represent an amalgamation of the best cultures of every land.

The Icelanders are real lovers of music. Their critics in Reykjavik are just as astute and discriminating as any we have in New York. What a splendid spectacle it was the night of our opening performance to see the smartly-groomed, beautifully-trained 100-man Air Force Symphony Orchestra capture their audience at the beautiful Music Hall in Iceland's capital city.

Our government could have sent many other orchestras to Iceland—the New York Philharmonic or the Boston Symphony in white tie—but the psychological effect of that boy in military dress uniform, playing his heart out on his violin, bassoon, French horn or violoncello, and blending into a molded, perfected symphony—that same boy who might be called upon in wartime to drop an A-bomb or an H-bomb—well, the impact was terrific, besides conveying a message of warmth and good will that helped immeasurably in our goal of establishing an enduring bond of friendship with our neighbors in Iceland.

In Reykjavik, incidentally, they have a very unusual way of showing their reaction to a performance. They start out in the same way we do, but we had been alerted to the fact that unless they settle down to a steady rhythm of applause, and keep it up, your work has not been accepted. How thrilled we were when they went into that rhythmic applause. We knew then we had been received wholeheartedly.

In fact, after the fourth concert the President of the Music Society came to the stage and led the audience in an ovation for Colonel Howard and the American musicians, which was a tribute of appreciation for their great performances in Iceland.

Recently the United States Air Force Symphony Orchestra was sent to Europe, and it was my privilege again to be invited to participate. Because I am sold on the objective of these missions, I arranged my itinerary to join them on the last part of their tour, and was guest conductor at ten of the concerts in Denmark and Germany.

I arrived in Copenhagen on Sunday, June 19, and after lunching at the United States Embassy was rushed to the world famous Tivoli Gardens for the afternoon concert. Tivoli Gardens is truly one of the most beautiful spots in the world, and it offers every type of amusement conceivable.

Promptly at 3:00 p.m., all the attractions in the Gardens ceased and the people flocked to the renowned Glass House, which provided a marvelous atmosphere for the music. The afternoon concert was most enthusiastically received, as were the two evening concerts, which were by invitation of the United States Embassy, as had been done in Norway and which procedure was carried out also in Germany.

From Copenhagen we journeyed to Odense, but bad weather hampered us there and only one plane landed. The orchestra again demonstrated their versatility, however, and the 55 men present gave a memorable exhibition of their talents.

We arrived in Essen the next day and made it our headquarters for six concerts in Germany—one at Essen, Bochum, Bad Godesberg, Dusseldorf, Cologne and Wiesbaden. Every night we were greeted by full houses that had assembled to hear the all-American repertoire consisting of George Gershwin's "A Cuban Overture," Samuel Barber's "Adagio for Strings," Dr. Walter Hartley's "Sinfonietta—a Contrasting Mood in Symphonic Style," Radie Britain's "Prelude to a Drama," selected Negro spirituals arranged by Sergeant Floyd Werle of the Air Force Orchestra, and Deems Taylor's "Suite—Through the Looking Glass."

At the beginning of each concert we played the national anthem of the country we were visiting, followed by *The Star Spangled Banner*. One of the encores consisted of a mouth organ concerto of "Rhapsody in Blue" by A/2C Thomas M. Edwards, and at the end of each concert Colonel Howard would respond to the tumultuous applause by playing the ever popular medley of tunes from "Oklahoma."

Colonel Howard very graciously assigned to me the privilege of conducting the orchestra in the extremely popular "Irish Suite" by Leroy Anderson. A member of the Embassy staff would introduce me in the language of the country and explain how Colonel Howard and I had formed a friendship long ago when we were both heads of music departments in colleges in Pennsylvania, years before he ever dreamed of being director of the United States Air Force Band and Orchestra, or I ever expected to be a United States Congressman. He would go on to relate the strange way in which destiny had brought us together again, and though we now serve in widely different professions, the privilege that was ours to be co-pilots in correlating our endeavors in a psychological crusade, sanctioned by the State Department and the Department of Defense, and made possible through the world-wide appeal of music.

Our audiences—by invitation of the American Embassies—represented a cross-section of people in all walks of life who were pleased at the opportunity to hear this marvelous orchestra. The German people, historically great lovers of good music, were obviously delighted by the fine performances that were given. In their beautiful auditoriums, all of which have been reconstructed since the war, our "Music Ambassadors"—and I always referred to them as such in my introductory remarks before conducting—were a living exemplification of "Music Versus Guns." In every German city they played in the shadows of bombed-out ruins or reconstructed buildings, but any bitterness seemed forgotten as musician and music-lover met on the common ground of understanding and appreciation of each other.

It might be interesting to note that the Germans, always so correct, broke tradition by applauding between the movements of the Irish Suite, which I conducted. This was explained to me after each concert as a gesture of acknowledgment of the novelty of a member of the United States Congress conducting a symphony orchestra. I was told that is a talent not usually found in members of a legislative body.

On a more personal note, at the final concert in Wiesbaden when I brought the orchestra to a successful prestissimo ending of the third movement of the Irish Suite, "The Girl I Left Behind Me," I felt very sad that this assignment, which had been such a pleasant interlude in my official life, had been

(*Continued on Page* 64)

An Orchestra Member's Check List

What are the necessary qualifications for becoming a good orchestra member?

by Ralph E. Rush

AS SCHOOL opens this September it seems a most logical time to reappraise the real values for the student of participation in school activities. During the first few days of fall school opening, students are oriented into many new subject areas, and qualifications for success in these fields are discussed. To one who has enjoyed years of such observation, orchestra students who are taking up their responsibilities and duties in the school orchestra have always presented a great challenge. When each orchestra member understands just what is required to achieve the greatest possible success in his group, a most important step has been taken. The really dedicated conductor-teacher who has spent hours during the previous summer in planning for this essential experience for each of his students, will find great satisfaction, not financially of course, but otherwise, for the eagerness of youthful students to fulfill all requirements and thus get the most out of their orchestral participation is a pleasure far too enriching to describe in mere words.

When orchestra members are playing in their group because they enjoy music and not simply because it is another required subject, then they, like their teachers, will be sharing the same common interest in becoming the best members possible. No matter how fine a musician the director may be or how much the equipment and instruments may cost, if each member of the orchestra is not a good member, then the organization cannot be a good one. Each orchestra group can only be as good as its weakest member; hence, it is very important that each student do his share to produce the finest possible results in music making. The first and most important qualification then should be that each orchestra member wants to render the best service possible to his group.

Many students think that if they take individual lessons from a good teacher, practice regularly and win first chair in their section and a top rating at the spring festival, then they have qualified as a good member of their orchestra. But although they are partly right, it may be that they are still really poor members of the group. On the football field some outstanding individuals are left to warm the bench because the coach has found that they will not play as a team-member. Such performers in music have been labeled "prima-donnas" since with an exaggerated opinion of their importance they cannot become good team-mates with their fellow players. Learning to work and play with others in every field is considered by most educational leaders one of the greatest lessons to be learned in school. A strong desire and determination to work and share with your orchestra mates becomes, therefore, the second necessary qualification for good membership.

When a student accepts a seat in the orchestra at the first fall rehearsal, he has automatically also accepted an obligation never to let down the others of his group. This should mean a solemn pledge has been made to attend all rehearsals and concerts for the season unless excused by the director. Fellow students and director can be very sympathetic when a member is ill or when there is serious illness in his family, but they should not be expected to tolerate a lack of responsibility should this member decide to go to a party or show instead of the rehearsal or concert.

Membership in the school orchestra is of a decidedly different nature than membership in any other school class. In the orchestra every member is important and every member has a responsibility to every other player and the director to do his part, or the entire class will suffer. The student's silent pledge also should mean that he has obligated himself to do his best to master the music with all the problems involved in his part. Each player must find out for himself to what extent he can measure up to the requirements set before him in the music. In music one cannot bluff for very long, and one should not try to hide behind the weaknesses of others. The good orchestra member will face squarely all difficulties and overcome them as soon as possible, even if he has to go to the director for special help to accomplish this.

In the Scandinavian countries, character is given a higher rating than intelligence or skill. Unfortunately, many in our country have placed greater stress on the acquisition of knowledge and training in special skills irrespective of the kind of character that is developed. This false standard seems to approve of the idea that earning money is all important for successful living. However, such a standard has not always produced a happy people. With only a casual look, one can find happy people in all walks of life, but they are invariably those who have learned to get along with others.

When a college or business firm writes to an orchestra teacher for a letter of recommendation for a former student, what do they want detailed information about? They may not ask about specific skill but there will always be emphasis on what kind of character has been developed. They are anxious to know if the student was co-operative, reliable, trustworthy, had capacity to grow, was emotionally stable, had community awareness and was loyal to his group. If these qualities are important to college (*Continued on Page* 46)

Editorial

A Highly Significant Step

HERE is your "new" ETUDE! Keeping pace with the changing climate of musical culture in America, ETUDE will come to you now, starting with this September issue, in an appealing, trim, easy-to-manage size, with several departments added, as well as other important features. Look at our new accordion department, edited by Theresa Costello, secretary of the American Accordion Association, and the brand-new department on radio-television with its interesting news about forthcoming programs. Don't miss the other articles, like "Contemporary Music—An Essential Part of the School Music Program," by Elizabeth Meloy, which are timely, vital and of practical interest to music educators everywhere.

With these changes and many others, ETUDE manifests once again the forward-looking policies which have distinguished its career as the most widely read, most successful general music magazine over the past 72 years. We have only to look back to that significant month of October, 1883, the founding date of ETUDE, to recall the courage and imaginative insight of Theodore Presser, who was determined to give the music teachers in America a journalistic voice which they had never possessed before. Mr. Presser's progressive vision bore fruit when, after a period of trial and struggle which began in Lynchburg, Virginia, and ended victoriously in Philadelphia, ETUDE attracted thousands of subscribers before the turn of the century.

Starting on a financial shoe-string in Lynchburg, Theodore Presser soon moved the ETUDE to Philadelphia, where he met essayist-critic James Gibbons Huneker, who collaborated with him in writing for the new magazine. Temperamentally a boulevardier and wit, Huneker's pungent, brilliant criticism was the product of an American iconoclast with a musical outlook far in advance of his time. ETUDE rapidly became one of the most potent single influences on musical education in America, and this because the magazine constantly adapted itself to the changing musical needs of an expansive, dynamic culture.

Down through the years the list of great musicians who have confided their thoughts to ETUDE has been long and distinguished. Moriz Rosenthal, Leopold Godowsky, Thomas Tapper, Percy Goetschius, Isidor Philipp, Ernest Hutcheson, Walter Gieseking, Nicolas Slonimsky, Ralph Vaughan Williams and Maurice Ravel are just a few in the bright constellation of musical figures who have enriched the pages of ETUDE.

On the occasion of ETUDE's Golden Anniversary in October, 1933, Harold Bauer wrote: "This great magazine has probably accomplished more in helping music teachers with their problems, in popularizing fine music and in developing good standards than any other influence during the half century of its existence. . . ." Commented composer Erich Wolfgang Korngold: "I congratulate THE ETUDE MUSIC MAGAZINE on its fiftieth anniversary. This well known music journal has, since its foundation in the year of Richard Wagner's death, gone through the critical epoch in music which received its strongest impulse from Brahms, Bruckner, Richard Strauss and Gustave Mahler, and later from Schönberg, Debussy and Stravinsky." At the same time dozens of world figures paid homage to ETUDE, including such eminent leaders as critic H. L. Mencken, pianist John Erskine, humorist George Ade, actor Otis Skinner and industrialist Charles M. Schwab.

While recognizing the importance of piano music in the over-all educational picture, ETUDE has continually broadened its editorial coverage to include every phase of instrumental and vocal music. Each issue offers a wealth of fresh, stimulating reading, whether you are an educator, performer, amateur musician or simply a "good listener." Such noted musical figures as Dimitri Mitropoulos, Claudio Arrau, Andor Foldes, Yehudi Menuhin, Lieia Albanese, Pablo Casals, Aaron Copland, Lauritz Melchior, Mischa Elman and George London have been represented in recent pages of ETUDE. Forthcoming issues of ETUDE will include inspirational and "tell-how" stories about such contemporary artists as Roberta Peters, Cesare Siepi, Rosalyn Tureck, Renata Tebaldi, Ernest Bloch and others. The significant insights and cautionary hints such stars have to offer, the story of their success, the human adventures behind their fame—this is the stuff that goes into articles of enduring value and interest for ETUDE readers.

While retaining its permanent interest in what's best in music, ETUDE is changing its dress. With abundant color and drama, we will continue to present the changing musical facts of life and to win new friends everywhere.

This, then, is your "new" ETUDE—another step in the forward march of musical progress.

THE END

The College Treble Chorus

Its Composition, Effective Accompaniment, and Suitable Music

by Henry E. Busche, *Choir Conductor, MacMurray College, Jacksonville, Illinois*

MORE women participate in group singing activities than men. Members of the fair sex find an important recreational outlet in singing, acting and dancing. The result is that practically every music program in school, church or club shows a predominant number of women over men participating. In this predominant number, music can and does have a wonderful "sales force."

Each department of music of higher education must provide singing opportunities for this predominate number who wish to participate. Usually only enough men are available for the special groups. To deny those left over would be to reduce the "sales force." Much future leadership for general society in the development and in the knowledge of trends in music may be provided through our college women's choruses. Indeed, it may well become a great educating factor for finer music if these women can return to their communities after having known a rich collegiate singing experience.

In many women's colleges, the singing groups occupy the center of campus attention. They are the counterpart of the football team. This increases the choral director's responsibility. He must consider all facets as to what makes up a good choral program as well as what makes good choral singing for women.

It is with this thought that the writer wishes to share some of his opinions regarding factors which go to make a good women's chorus, as well as to consider the importance of the musical accompaniments.

A chorus of forty to seventy voices seems to be the most satisfactory number. Less than forty poses the problems of blend and intonation, especially among the high sopranos. Even in the very large treble choruses where most voices are "lost" in a common tone by sheer weight of numbers, blend still remains an eternal problem.

Groups larger than seventy voices become unwieldy and unexpressive. The conductor has more difficulty in projecting the expressiveness of the song, which is the uniting factor in blending the ingredients of group tone production from which emerges a unified choral tone. One must consider also that most choral numbers were never written or arranged to be performed by extremely large choruses. His only recourse with extremely large groups is to resort to using small ensembles within the chorus.

The director must certainly consider the matter of balance at the same time he is deciding on the number of members. This still remains a matter of taste preference. However, the usual treble chorus sounds top heavy. It has been the author's experience that most of the college voices auditioned for chorus are mezzo or lyric in quality and range. Seldom is a true alto found; contraltos almost never. The director may compensate by adding more voices to these sections and emphasizing the lower voices.

In the consideration of balance one must also be aware that the amateur soprano naturally exerts more energy in producing tone than the amateur alto. Music of the mezzo and alto tessitura lies in a comfortable part of the voice range. A close watch must be kept and constant warning must be made to them to keep the "spin" in their tone.

Achievement of good balance is made the more difficult by the fact that the average listener can detect the soprano line more easily than the other parts. If we add to this the fact that sopranos carry the melody most often in their part, then we can see that the best balance is achieved when we have more altos than sopranos.

As to the number of second sopranos and their relationship to balance, certainly there should be fewer of them than altos. This is assuming that the composer or arranger makes his usual assignment of chord members to the different sections. The root is usually in the first soprano while the third revolves about the alto. The fifth and seventh then become the property of the second soprano. Good balance occurs when the root and third slightly overbalance the fifth.

Now that the matter of numbers and selection for good balance has been discussed, let us consider seating arrangement. Some experiments have been conducted along this line. A plan frequently followed is that of seating by sections, with first sopranos and second altos on the outside and second sopranos and first altos in the middle. Better balance and intonation can often be achieved by moving the first sopranos and second altos to the middle, next to each other.

A satisfactory seating can often be secured by arranging the choir in sextets and octets. Singers enjoy hearing the other parts about them and in this situation seem more able to adjust the balance and tone quality readily. Naturally this seating would be highly inadvisable with a group which has difficulty in sight reading.

Rehearsal problems for a treble group are not uniquely different in general from those for any other vocal organization. However, more emphasis must be placed on enunciation, pronunciation, intonation, plus a recognition and treatment of dynamic limitation, which is particularly common to treble choirs.

All choirs seem to have trouble getting audiences to understand the text. Some will lay great stress on the drama of each word and poetic content of the phrase with a special emphasis on word inflection. Others tackle each word purely from the mechanical side. Each must be kept on balance with the other in order to make sure to have intelligent singing

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Percy Faith rehearses with Gisele MacKenzie and Bill Hayes

Fall Programs Promise Much Enjoyment for Music Lovers

A preview of September programs on Radio and TV with a special story on Percy Faith.

by Albert J. Elias

JUST as a warm September brings the fruit, the month promises this year to bring the best in a variety of music, popular and serious, on its radio and television programs. First of all, CBS Radio's "World Music Festivals" reach a peak this month when, on Sunday afternoons, James Fassett presents the tape recordings he made during the summer of highlights of the Red Rocks Festival (September 4 and 11) in Denver, Colorado, Saul Caston conducting the Denver Symphony; the Aspen, Colorado, Festival (September 18), featuring orchestral music conducted by Hans Schwieger; the Bachwoche Ansbach Festival (September 25), with excerpts from the "Christmas Oratorio" sung by the Vienna Boys Choir, and several of the Brandenburg Concerti played under the conductorship of Fritz Rieger in the first broadcast from Germany's world-famous Bach festival, whose concerts have never before been heard outside its walled town.

In simulcast, ABC's "Voice of Firestone" begins its fall season by presenting soprano Elaine Malbin on September 5 and, on consecutive Monday evenings thereafter, baritone Thomas L. Thomas; soprano Roberta Peters; and, in joint appearance, soprano Dolores Wilson and baritone Theodor Uppman. Then, while NBC-TV presents crooner Perry Como in the first of a series of variety shows on Saturday evening, September 17, the same network's "Spectaculars" will offer television viewers two contrasting bills of fare. On Sunday evening, September 11, Helen Hayes and Mary Martin will co-star in a two-hour production of Thornton Wilder's "The Skin of Our Teeth," with George Abbott and Florence Reed, and on the same spot, on September 19, a brand-new musical version of "Our Town," starring Frank Sinatra, will receive its première. Jimmy Van Heusen and Sammy Cahn have written the score, while David Shaw has adapted the book from Thorton Wilder's Pulitzer Prize-winning play.

Early fall also finds WQXR, located in New York City and dedicated to good music of every kind, bringing music via radio to a potential million more homes than ever before, due to the great increase in power from its new 50,000-watt transmitter. It is expected that WQXR's daytime programs will be heard as far north as Albany and in Massachusetts, Rhode Island and the whole of Long Island, while the evening programs will be heard more regularly in the eastern states and in Canada.

A man who believes in giving radio listeners an equal share of popular and serious music and, as one of our foremost conductors and arrangers, who treats both kinds of music in symphonic fashion, has a new radio program which is satisfying devotees of a variety of music as well as himself.

"I want my program," says Percy Faith, "to run the gamut." As a result, on the Sunday afternoon Woolworth Hour, "What's New in Music," he will schedule soprano Bidu Sayao and jazz pianist Erroll Garner for the same program; or songstress Gisele MacKenzie, tenor Jan Peerce and duo-pianists Ferrante and Teicher; or pop singer Bill Hayes giving his now famous rendition of *Davy Crockett,* Woody Herman getting in a few licks on his clarinet, and Anahid and Maro Ajemian performing a Henry Cowell piece for violin and piano.

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Discipline Improves Your Marching Band



University of Michigan Marching Band in Company Front in the Michigan Stadium.

by Edwin W. Jones

(Within our marching bands, perhaps more than in any other form of musical training and participation, discipline proves to be of grave and paramount importance. Too frequently, discipline is interpreted as being a means for forcing *people to do what they should do, rather than a means for the development of* attitudes *which when acquired will result in the development of* self-control. *In the following discussion of this phase of student-training, Mr. Jones proves why his bands at Baxter Springs, Kansas, have won so many first-place prizes.—Ed. Note)*

IS YOUR marching band well disciplined? Webster says "discipline is a trained condition of order and obedience."

Discipline, to the average director, is reasonable order. If any extreme is to be considered, however, your marching band will probably be more successful if you, as director, err on the extreme of strictness.

You may say, "If I have to be mean and cross to have discipline, I'll do without it." Can you have discipline and still handle your band members with kindness and thoughtfulness?

Let's talk right now about the value of discipline, as related to the marching band. Discipline will certainly help you and your band to be a success. Achievement will build pride all through the ranks of your band. You and I, and our youngsters, love success! We want to be pointed to as people possessing merit, quality, and distinction.

Discipline is your greatest factor in the success or mediocrity of your marching band. Yes, discipline (1) saves time, (2) saves energy, and (3) gives you a weapon by which you can *accomplish.*

Discipline also builds respect for you as a director. And gives you and your band more time and a better opportunity to concentrate on those niceties of precision and polish. How can you and I get the job done if we are forced to battle against carelessness and disorder?

First Steps. It will help you, once you have decided to strive for better discipline in your marching band, to sit and list your personal qualities. If your list contains words and phrases such as (1) ambition, (2) willingness to work, (3) a believer in exactness, (4) efficiency, (5) a lover of things military, and (6) possessing an urge to command—you have potential!

Even if you have a talented drillmaster for your band, your personality and the heat of your desire will have an effect upon the quality of *his* disciplinary ability.

Your marching band will have better discipline and respect you more, if you become adept on the giving and timing of verbal commands. (Even if you have a drillmaster who regularly drills your band for you, it will help the morale of your band for YOU, as director, to drill the group occasionally, giving exact commands and directions in a snappy, well-timed manner.)

Giving Commands. You will give a command better if you practice it. In your practicing, learn the facings for example, and then combine physical movement as you speak the command.

Stand with your feet about fifteen inches apart. Say, "Band attenTION!" Check your voice and inflection. "TION!" (Shun) should involve diaphragmatic action and should be the

loudest part of your command with "band" being second loudest. "Shun" should be cut short with the lips and jaws held firmly at the close of the command. The "atten" should be sustained in order to (1) give your group time to prepare for the execution of the command and (2) lend more force and appeal to the final "SHUN!"

Take the command "Right face." Stand with your heels together, toes slightly spread and on the command turn sharply on the left toe and right heel while you say, "Right FACE!", bringing the left heel to the side of the right. At the finish of these facings hold your position in a business-like manner for a moment, then say, "Stand at EASE!" and move your left foot away from your right for a distance of about fifteen inches. Also practice "Left FACE!", "About FACE!", with the same spirit and conviction.

Volume of voice, if you do not use mechanical aids, is a fine asset in the securing of discipline, particularly if you master pace, timing, and contrast. You are asked to believe that plenty of the above practice is very helpful. You will also find it helpful to check your appearance by doing the above movements before your mirror.

You may wonder as to the value of these simple movements. They are paramount in their ability to: (1) convince your band that you are sincere; (2) convince your band that you are going at this marching phase in a business-like manner; (3) get your band to act and move as one person; and (4) induce your band to give you a good grade of discipline.

Band members like to hear the commands (if you use rhythm and spirit) "Forward MARCH!" and "Band HALT!" and your discipline will improve if you and I, as directors, master these movements and give them verbally with a touch of drama. "Band HALT!" works best for me when I prolong "Band" for three counts, starting the word on the left foot. "HALT!" would later be given on the left foot continuing with "one" on the next right foot with "two" on the following left foot and, of course, stopping on the "two" count—remaining motionless until given "Rest" or "Stand at Ease." The last "two" would usually receive more verbal force than the rest of the command.

You will find your band's discipline will improve at once if you, as director or drillmaster, master these fundamental movements and demonstrate them to your band until each member does them correctly.

You are sure, as you master the giving of the command, to take pride in your rôle which will give you more confidence, more energy, and those qualities will help you to secure good discipline.

Securing Obedience. You should try to sell your band at the first drill rehearsal on the idea that prompt obedience is necessary to good discipline, that good discipline is the quickest way to a fine marching band, and that a fine marching band will cause the townspeople to shower praise on all concerned.

How to secure obedience? The answer lies in you. *You* must be a good marcher. *You* must love military work and its exactness, and yes, its fairness. *You* must be ever alert to posture.

Let's talk about posture. *Your* posture before your band has a significant bearing on discipline. Your posture is an integral part of your appearance and we all know the importance of appearance—as regards public acceptance. Perhaps the words "alertness" and "vigor" are useful in describing the desired posture. Your ability to move quickly and neatly when drilling your marchers is sure to help your band toward an attitude wherein they will more readily accept your wishes.

Teaching your band how to stand at attention (head high, chin drawn in slightly, heels together, toes slightly spread, hands hanging motionless along trouser seams, eyes to the front, chest a bit up)and letting them stand this way up to thirty seconds, is good for your marching band's discipline.

You and I secure discipline, and that discipline which gives us opportunity to work up tremendous effects, by being masters of our art. We must know marching band—every angle of it. We should remain students of it. And we must love it if a sort of "radiance" is to stem from our bearing and our voice—which results in good discipline.

You might be interested in knowing of a director friend of mine. He was so interested in marching band that each morning before breakfast, regardless of weather, he spent around fifteen minutes in his front yard trying out new steps and new drills. And again before bed time he was out in the yard analyzing and working out new routines. During the day at odd moments, pencil in hand, he was scheming, planning.

What happened? When he stepped before his marching band he *knew* what he wanted. He *knew* whether his ideas would work. He *knew* how to express himself quickly with a paucity of words. He then combined knowledge, humor and discipline. And his marching band was a joy to see!

Bacon said, "Knowledge is power," and St. Justinian said. "Keep cool and you command everybody." Yes, these things help discipline in marching bands.

How do you look in your uniform? Your band will have better discipline if they are proud of *your appearance.* A clean uniform that fits correctly, shoes shined, cap worn rather straight on the head—these things play a part in improving discipline.

Your Drum Major. While you should be able to substitute for your drum major in emergencies, he is one of your larger aids to good discipline. You will find it advisable to spend much time with your drum major, especially in the early stages, until you have him thoroughly grounded in your philosophy. For several reasons it is suggested that you select a boy for this position, saving girls for twirlers.

The more perfect your drum major, the more quickly and more completely will your band follow his wishes. Your drum major should learn from you: voice inflection (yes, even whistle-blowing inflection), posture, style, dignity, and how to handle emergencies.

The more pride your band has in its drum major the better your discipline will be, and, as we know, discipline is a very important fundamental in marching bands, if we are to realize our fullest potentialities.

Your Drum Section. Your drummers have an effect on the discipline of your marching band and they should have some separate rehearsals. They should be able to play with steady tempo, lilt, preciseness and use different dynamic levels in a tasteful manner. They should also learn to tune their drums and make allowance for weather conditions. A good drum section makes marching fun, and pleasant activities are usually easier to discipline.

If you believe good discipline in marching activities is an aid toward better acceptance of your band by all who see it, here are some final suggestions for the securing of such:

1. Analyze, then strengthen your weaknesses as a leader.
2. Make all preparations early.
3. Use a substitute squad.
4. Start with simple fundamentals but demand a brisk response.
5. If your request for perfection is logical, repeat your request until it is honored. Then immediately praise the improvement.
6. Obey the laws of health and moderation so you step before your band fresh and eager for the drill.
7. Play the part of a commander. (Tempered with a bit of occasional humor.)
8. Work and plan.
9. Compliment more than you disparage.
10. Take pride in yourself and your band.

A well-disciplined marching band is a joy to all. Constructive discipline can be secured through kindness and thoughtfulness—if you and I truly know our vocation. THE END

MUSIC IN TOKYO

A most revealing account of the impressions made upon one who has spent the past year in the music educational field of this far distant city.

by Irving Cheyette

(From September 1954 to September 1955, Mr. Cheyette has been Fulbright Lecturer in Music Education at the Tokyo University of Arts, Ueno Park, Tokyo. Upon his return to this country, he assumes new duties as professor of music and education at the University of Buffalo. He has prepared for ETUDE readers a most interesting story of music conditions in Japan. Part Two of this article will appear in the October issue.—Ed. Note)

THE FOREIGN visitor to Japan who is interested in the musical life of the people is soon impressed by several factors which determine the kind of music which is heard here: (1) the reverence for traditional Japanese music which traces its ancestry to Chinese and Korean sources, and which is kept alive in the ancient and beautiful Court Music and Dance and Classical Drama; (2) the tremendous intellectual curiosity and enthusiasm for Western music, as is evidenced by the number of symphony orchestras, opera companies, recitals and radio programs featuring serious music; (3) the use of strolling street musicians called Chindoyna, or noisemakers, to advertise the opening of new Pachinko parlors, the national slot machine craze, for which there is one machine for every 40 people in Japan today; (4) the eagerness with which the Japanese have taken to Western dance music and the remarkable manner in which they can imitate the styles of performance of the top name bands in the States; (5) the great success being achieved by distinguished Japanese musicians in the musical capitals of the world.

The easiest way to describe this traditional music, which is heard to this day in the Court Music and Dance of the Imperial Household as well as in the classical plays of Kabuki and Noh, is to quote from the pamphlet issued by the Music Department of the Imperial Household.

"The word Bugaku literally means dance and music, and practically is a dance with an accompaniment of Gagaku or a noble and elegant form of classical Japanese music. Now the word Gagaku literally means 'Elegant and Authorized Music,' and is the general term for the ancient Japanese music and dance which includes classical dancing and singing together with instrumental music. When both music and dance are presented, it is referred to as 'Bugaku,' and in case, on the other hand. the music alone of Gagaku is performed independently, it is referred to as 'Kangen,' which literally means 'wind and string,' and is actually an orchestra or the ensemble of wood-wind, string and percussion instruments.

"The Gagaku prevailed in the ancient and middle ages of Japan among the Imperial family members, nobles and the upper circles of society, and has been performed at Court banquets and sacred rites in shrines and temples. At present the Gagaku is performed for the most part only on rare occasions by the Music Department of the Imperial Household, and is also preserved in the very few shrines and temples.

"The musicians of the Music Department of the Imperial Household are the direct descendants of the ancient masters, whose families have handed down these unique traditional arts generation after generation since some fifteen (*Continued on Page* 58)



The author, wearing dotera (Japanese kimono leisure gown), playing Samisen.



A class learning the Samisen, Japanese form of our banjo.



An outdoor play at the Imperial Palace.

Michio Miyagi, professor of Koto with class.





Teacher's Roundtable

Maurice Dumesnil, Mus. Doc. discourses on various composers, "long hair" musicians, Chopin pedaling and other matters.

NO CONFUSION, PLEASE

On page 23 of the issue for March, 1954, you list the three composers who, in your opinion, wrote best for the piano: Chopin, Liszt and Moszkowski. Is this Moszkowski the same as the Nicolas Miaskovsky who was featured as "composer of the month" in the April 1954 issue? I know that Russian transliteration is sometimes confusing.

G. A. C., New York

No, Moritz Moszkowski is not Nicholas Miaskovsky who was featured in ETUDE.

Moszkowski is the composer of many piano pieces. His "Spanish Dances" (duet, and also an orchestral version), the *Serenade, Waltz in E major, Love Waltz, Etincelles (Sparks)* have been and remain very popular, apart from being excellent teaching pieces, effective for recitals. I often hear the Spanish Dances and the Serenade over the air.

Moszkowski was not a Russian, but a Pole, born in Breslau. For many years he taught in Berlin, then migrated to Paris, where he died in 1925. He was one of the wittiest musicians who ever lived. Shortly after my graduation from the Paris Conservatory I had the honor of performing his Concerto in E major—a tremendously brilliant one—under his direction. After the concert, I asked him if he had another work of the same character. "Oh yes," he answered, "and it is the greatest concerto ever written." My delight grew dim when he added, with a twinkle in his eye: "Indeed it is, it lasts one whole hour. Nobody ever plays it!"

Neither did I. . . .

LONG HAIR

"I am greatly interested in tracing the origin of the term 'long hair' as applied to classical music," writes C. A. M., Canada. "Would you by any chance be able to provide me with a clue, or else to direct me to some authority who can?

"I would also like to have your opinion on why 'serious' musicians as a rule like to wear their hair long.

"Some people claim that young music students are often too poor to pay for regular hair-cuts, and long hair becomes a set habit with them as they get older, no matter what their successes may be. Others claim that it is supposed to be a badge of the music profession, just like Spanish matadors wear pig-tails. Still others say that it is simply an astute bit of showmanship. It is certainly true that long hair was often an essential part of the nineteenth century virtuoso's bag of tricks.

"Nowadays though," C. A. M. concludes, "long hair for musicians seems to be going more and more out of style. Even those who cling to the custom don't wear it much longer than many business acquaintances I know."

Well, this conclusion in itself provides the answer. Long hair as a head gear went out o' the window together with flashy but empty pyrotechnics and much of the old-fashioned bravura style. A sensational new virtuoso was called "the Lion of the season" (he still is, in London). Therefore, what could be more natural for him than to wear a mane? Liszt, the greatest showman who ever lived, wore one. So did Chopin and Anton Rubinstein, and nearer to us, Paderewski. On the Continent at least, conservatory students—including myself—followed the tradition. Many of them still do. But the "business look" is now generally preferred.

The term, however, is still in use as regards music. It is not rare to hear it applied to programs made up of contemporary concoctions notable for their obscurity and discord, of the kind which neither the audience nor the composers themselves can make anything out of, though the former may go into ecstasy because it is smart and fashionable to do so. Then, "long hair" is more or less synonymous for "high-falutin'."

Le mot de la fin:

Samson lost his power when Delilah clipped his hair. Escamillo would never have dared enter the ring without his pig tail. But for pianists it makes no difference. In fact, some of the greatest ones are bald-headed.

CHOPIN PEDALING

Recently I attended a lecture on the interpretation of Chopin and now I am more confused than ever with regard to the pedaling. According to this outstanding educator, the rests and phrasing or slurs must be heard, but according to the pedal signs in my edition that would be impossible. Should one ignore these markings and release the pedal where the music calls for it? Should one rely on the edition one uses for pedaling?

With reference to the Waltzes, it seems that when the artists play them, they depress the pedal on the first beat and release it on the second. Is it the general rule to use this Viennese pedaling? What are the best editions of Chopin's compositions?

(Miss) V. M. H., D. C.

In my opinion, the educator was right and your edition is wrong. But opinions differ and if you consult a dozen editions you will notice that pedal markings are different, as well as the fingerings. *Advanced* pedaling is a very elusive and delicate matter. Since it is utterly impossible to make a precise representation of it, notation is only approximate and oftener than not, very remotely so. At best it is only a hint, upon which one can personally develop. Besides, pedaling varies according to the resonance of the piano used and the acoustics of each studio, parlor or auditorium. Then it must become a sort of automatic reaction on the part of the

(*Continued on Page* 43)



ACCORDIONIST'S PAGE

Historical background of the instrument which has now come into such widespread popularity.

by Theresa Costello

The Evolution of the Accordion

WHILE the accordion in its present form is comparatively new, it is a gradual evolution from an ancient Chinese instrument called the Cheng, composed of free vibrating reeds and blown into by an extending mouthpiece.

The Cheng, or Chinese mouth-organ, was considered a sacred instrument in the Confucian ceremonies. The body was formed out of a gourd fitted with 17 bamboo reeds of various lengths. The reeds were cast or hammered out of various metals, or a thin elastic strip of cane. The distinguishing feature of the Cheng, which led eventually to the invention of the harmonium and accordion, was its free-vibrating reeds, sounded by drawing in the breath through the mouth-piece. Although instruments with free-vibrating reeds were used throughout the Orient, they were not known in Europe until introduced into Russia in the 18th century. The great organ builders: Albert Van Os (1120) of Utrecht; Father Nikolaus Faber (1359), who built the first organ in Germany; Christian Forner (1610), of Wettin, inventor of the wind-gauge; and Johann Klemm of Philadelphia (1737), builder of the first organ in America, all enclosed their reeds in a wooden box. It was not until free-vibrating reeds were used that it was possible to create portable instruments. Free-vibrating reeds are not enclosed, they are attached to a frame at one end only, permitting the tongue of the reed to vibrate when subjected to a current of air.

Historically, the inventor of the Portative, the portable organ, was St. Cecilia (177 A.D.), the patron saint of Christian music; but fragments of portable organs have been found in Italy dating from 63 A.D.

In 1810, Gabriel Grenie', using a bellows mechanism, invented the Orgue Expressif, a reed-organ in which the tone could be swelled or diminished. This instrument was later developed into the Harmonium by Erard, Kratzenstein the organ builder, and Debain. Erard also invented the Piano Organise, a piano with a reed and bellows attachment for sustaining the tones. Meanwhile, the Harmonium was improved by Victor Mustel (born 1815 at Havre), the inventor of the Celeste. A later development in free-reed instruments was the Seraphine, introduced into England 1826 by Schultz. Its tone though, was coarse and it never gained popularity.

The direct forerunner of the accordion is the reed-organ, a small portable instrument called a Regal, or, if it had two pipes for each digital, a pair of Regals. It could sometimes be folded up like a large book, or Bible, hence the name Bible-Regal. The American Organ and the Vocalion were later improvements, the former using a suction mechanism. The distinction between these instruments and the accordion is the method of tone-production by the reeds. The Regal contained "beating" reeds (also called striking, percussion, or impinging reeds), that is, reeds that strike the edges of their sockets. The accordion has free-vibrating reeds which are fastened by an opening in one end; the free end vibrates when set in motion by a current of air.

The first actual accordion was probably the one invented in 1822 by Buschmann of Berlin, which he called a Handoline. In 1829, it was given four bass buttons and an oblong shape by Damien of Vienna, and called the Accordion. The four bass buttons sounded two bass notes and the corresponding two major chords. The treble had ten keys. The later instruments had two rows of 21 treble keys, made in both diatonic and chromatic tuning from which developed the chromatic accordion. The chromatic keyboard known as the Janko Keyboard was an invention of Paul von Janko (1856-1919) of Totis, Hungary, a mathematician at the Berlin University. It was formed of six contiguous keyboards, had the advantage of fingering all scales alike, and gave the hand control over a much larger compass.

In 1829, Sir Charles Wheatstone, the English physicist, invented the Concertina, a portable free-reed instrument, hexagonal in shape. It had a compass of 3½ octaves and contained the enharmonic scale. Wheatstone also invented the Aeolina, a small free-reed instrument somewhat like the Harmonica, or mouth-organ. (Benjamin Franklin had also invented an Armonica, an arrangement of musical glasses, moistened in a trough as they turned on a spindle. Melodies and chords could be played.)

The (*Continued on Page* 56)

(In view of the ever increasing popularity of the accordion, ETUDE has decided to include a monthly accordion department, under the editorship of Theresa Costello, well known in the accordion field.

Statistics show that in a comparatively short time the accordion in its present form has grown into its own and is today recognized as one of the top instruments of the musical family following closely the piano in general popularity. Through this department ETUDE readers will be informed on all things accordian.—Ed. Note)



ORGANIST'S PAGE

How to Practice

by Alexander McCurdy

THIS is the time of year when students, bursting at the seams with enhusiasm after the summer holiday, begin trooping back to classroom and studio for the scholastic year.

Those whose field of study is the pipe organ fall into several categories. Some aim at a concert career as a virtuoso player. This is fine and may lead to a rewarding lifetime of concert activity.

Others aim at concertizing, but combined with teaching, and perhaps playing the organ in a college chapel. This is fine, too. We always need teachers.

Many students aim at mastering the instrument, perfecting their musicianship and learning the art of choral conducting sufficiently to function creditably as organist-choirmaster of a church. This is admirable; there are never enough first-rate organist-choirmasters to go around. Our churches need and deserve the very best men available.

There is still another type of student whose eventual aim is to become a musical director. This type of student is less interested in mastering the pipe organ than in "learning the patter." In this way he will be able to sound authoritative when giving orders to some other organist performing under his direction. Of this type, no more need be said.

All these types of student have, at least in the opening weeks of the fall season, commendable zeal for the work at hand. As teachers it is up to us to capitalize on this enthusiasm and guide it along productive lines.

There is a well-known rule of pedagogy that to impress a fact upon students you tell them you are going to tell them; then you tell them; and finally you tell them you have told them. The maxims herein expressed, if repeated often enough, may eventually sink in.

All right, youngsters—gather round now and listen to Teacher.

In order to benefit from practice, the student must want to practice. This seems too obvious to need pointing out; but it has been my experience that students often are fascinated by the idea of presiding at a big four-manual console, while minimizing the amount of hard work needed to reach their goal.

Practice should be slow and thorough. An Italian proverb says: "The more haste, the less speed." Each step should be mastered before passing on to the next.

One should not take up organ study at all unless he has adequate keyboard preparation. The student should be fluent enough at the piano to play the Bach two-and-three-part Inventions, or their equivalent. He must be able to sight-read pretty readily, or he will make little progress. If one is deficient in this background preparation, he might be wise to defer the beginning of organ study. By doing so he may make greater progress in the long run.

The organ student must be meticulous. He must be willing to spend hours on end in a darkened church, working at uninteresting (but valuable) exercises for pedals only, for one hand and pedals and finally for both hands and pedals.

The student must be patient enough to prepare these exercises with great care, avoiding mistakes and striving for accuracy from the start. Golfers say of a player that his swing is "grooved"; that is, that he has acquired the habit of addressing the ball in a certain way without thinking about the mechanics of what he is doing. Now, if the swing is "grooved" incorrectly, the player is trapped in a vicious cycle. The more he practices, the worse he plays.

In very similar fashion, if a student memorizes a passage with wrong notes or incorrect fingering, he must first unlearn what he has learned and then learn the passage correctly. He is worse off, in other words, than if he had not practiced at all. Too much emphasis cannot be placed on accuracy in every detail, right from the beginning.

To some musicians this tedious and seemingly unrewarding drudgery is unendurable. It has to be done, however. One cannot build, in music as in other things, without a solid foundation.

And with the exercise of patience and persistence, the drudgery has its reward. A day finally arrives when the organist discovers, with surprise and gratification, that he has achieved independence of hands and feet. Until this stage is reached the student, no matter how gifted musically, is little more than a beginner. Hands and feet must become independent. Thereafter the student progresses by leaps and bounds.

His progress may indeed be so rapid that he becomes a "tap dancer on the pedal-boards," as the saying goes. When this occurs, it ought to be impressed on the student that virtuosity, although admirable, is not an end in itself. Music-making is done, not with hands and feet, but with the intelligence.

It seems to me that the student, in addition to perfecting his technique, ought to be constantly striving for better musicianship as well.

Here the teacher's comments and suggestions are of value to the student —provided the student is willing to listen. To my great disappointment I am constantly finding students who are unwilling to take direction. They are unwilling to read an editor's suggestions as to how a piece should be played. They balk at reading prefaces.

Now, it is a fine thing for the student to have a mind of his own. In the final (*Continued on Page* 39)

Requirements for an Artistic Career

An interview with ***Joseph Szigeti***

Secured by Harold Berkley



Joseph Szigeti

ALMOST alone among the world-renowned violinists of the present day, Joseph Szigeti has had rather extensive teaching experience, an experience that enables him to speak with equal authority on the problems of the student, the teacher, and the artist. And he has some very definite opinions about them.

"Today," said Mr. Szigeti, "there is far too much routine teaching. Too many pupils are poured into the same mold. Teachers assign the same studies, the same pieces, and try to get them played in the same way, quite regardless of the pupil's individuality. It may be that individuality is not looked upon any more as a precious possession. Even among concertizing artists there is a deplorable uniformity of style. Thirty or forty years ago it was very different. In those days, the student could hear in one season such different personalities as Kreisler, Ysaÿe, Thibaud, Huberman, Enesco, Kubelik, Kochanski, Spalding, Elman, and other artists of strong individuality. It was an education to hear and compare the varied styles of these men.

"Most students, and not only music students, seem afraid of their individuality. Instead of being proud of qualities that set them apart from others, they strive rather to be indistinguishable members of the herd. For the music student such an attitude is fatal, and the teacher should combat it at every turn. He must encourage the pupil to have confidence, to believe in himself and his ideas. If the pupil has a strong talent and shows musical imagination, he should be given his head in matters of interpretation and corrected only when something is done that is contrary to the spirit and style of the music. In the case of a 14-year-old, quite obviously his interpretations will not be as mature as those of his teacher; but he should be encouraged in them nonetheless, for only by such encouragement can he acquire confidence in his imagination, and only by his having confidence in it will his ideas develop and mature. Errors of taste must, of course, be checked, and the reasons why they are errors should be carefully pointed out to the student. In this way the pupil's taste will grow finer as his imagination develops. But the teacher must not fall into the easy habit of thinking that any departure from *his* own ideas of interpretation is an error of taste.

"In short, the pupil must be trained and guided so that when he is in his later teens he can be his own teacher, thinking and feeling for himself. This is a task for the teacher and a challenge, too, for it means that he must come to understand both the mentality and the musical instinct of each student and work with each one accordingly, drawing out his talent and giving him confidence in his musical judgment. This is a responsibility that the teacher must shoulder gladly if he is to be more than a mere instructor."

Asked how these ideas and principles applied to the student of average talent who had no thought of a concertizing career, but who looked forward to a life in music, teaching and playing concerts in and around his home town, Mr. Szigeti said the same standards should apply. "There is as much creativeness," he went on, "in being a fine teacher as there is in the ability to play the Beethoven or the Brahms concerto beautifully. The same qualities—knowledge, imagination, individuality—are needed as much in one activity as in the other. One quality the teacher should have, and which he should strive to develop in his pupils: the ability to invent exercises, or adaptations of studies, for the mastering of any difficulty that may arise. He should be able to invent a new exercise whenever he meets with a technical challenge. As an example, the sudden change from fast bowing to slow bowing and back again is (*Continued on Page* 52)

CONTEMPORARY MUSIC

An essential part of the School Music Program



What is contemporary music? How is it being used in public schools? Here's an authoritative answer to both questions.

by Elizabeth Meloy

THAT EDUCATION is a long and involved process must be evident even to the casual observer. In order to gain adequate command of the three "R's" and a limited comprehension of the heritage of the past, we frequently do not catch up with the cultural expression of our own time. Specifically in the field of music education, there is so much knowledge of the past to be assimilated, so much need for training the ear as well as the eye to comprehend the structure of conventional musical idioms—not to mention the laborious process of developing skills in the performance of vocal or instrumental music—that the study of contemporary music is too often postponed until graduate school. Even there, courses in analysis frequently try to cover so much of the past that those of us who are eager for help in understanding the newer developments in musical expression have to be content with some rather sweeping generalities in the last lecture just before the final examination!

To have my use of the term "contemporary" clearly understood, let me state that I am referring to music of our own time which departs from conventional or accepted patterns, music that has a freshness in feeling; music that uses rhythm and tonality in unhackneyed ways; music that may sound "strange to our ears." Thus, you understand, I am considering the character of the composition, rather than the mere fact that it has been recently written.

From my own observations over a good many years, I have found it to be true that an interested minority has worked diligently to acquaint students and the public with the newer developments in music. However, there is undoubtedly basis for Mr. William Schuman's criticism that the various programs of a recent convention of the Music Educator's National Conference indicated a very negligible inclusion of contemporary works. Furthermore, it is perhaps safe to assume that such an organization as MENC reflects fairly typical musical programming. In defense of MENC's interest in the subject of contemporary music, I must hasten to add that a special committee has been active for several years. At the St. Louis convention in 1944, a general session devoted exclusively to contemporary music appeared to be one of the highlights of the meeting for a large and enthusiastic audience. At the Philadelphia convention in 1952, a capacity crowd heard an excellent college choir perform an all-contemporary program and a panel discuss the subject from the standpoint of the composer writing for school use, from that of the teacher preparing students to understand new idioms, and from the most recent area of interest—the place for contemporary music at the elementary level.

As a member of the national committee, I had opportunities to observe the interest of many members of MENC in "getting up-to-date" musically speaking. As a divisional chairman and later as national chairman I have been impressed with the requests coming from a wide area in the United States for help in introducing contemporary music into the school program, particularly at the elementary level. Such requests indicate a lack of exposure to contemporary music in teacher-training and in general background musical experiences. The first efforts of the national committee on contemporary music were directed to the high school and college level, culminating in a suggested list of choral and instrumental numbers appropriate to their performing groups.*

The principal efforts of the most recent committee, on the other hand, were concentrated principally on exploring possibilities in the use of contemporary materials with children. I feel sure that the highlight of the special session of the contemporary music committee at the Chicago convention, March, 1954, was the singing of a delightful choir of fourth, fifth and sixth grade children. Of the nine songs sung, seven had been written especially for this choir by two very fine composers, Dr. Edmund Haines, Sarah Lawrence College, and Dr. Grant Fletcher, Chicago. Both men were present and testified that it was their first experience writing for such a choir and both expressed the great stimulation and pleasure they received from the enthusiastic singing of the children. Josephine Wolverton, Northwestern University, the highly competent director of the choir, had prepared the program over a period of some weeks at special morning rehearsals before the start of the regular school day.

(Miss Meloy is chairman of the theory committee of the Department of Music, Ball State Teachers College, Muncie, Indiana. She has been chairman of national committee on contemporary Music for American Schools of the MENC.—Ed. Note)

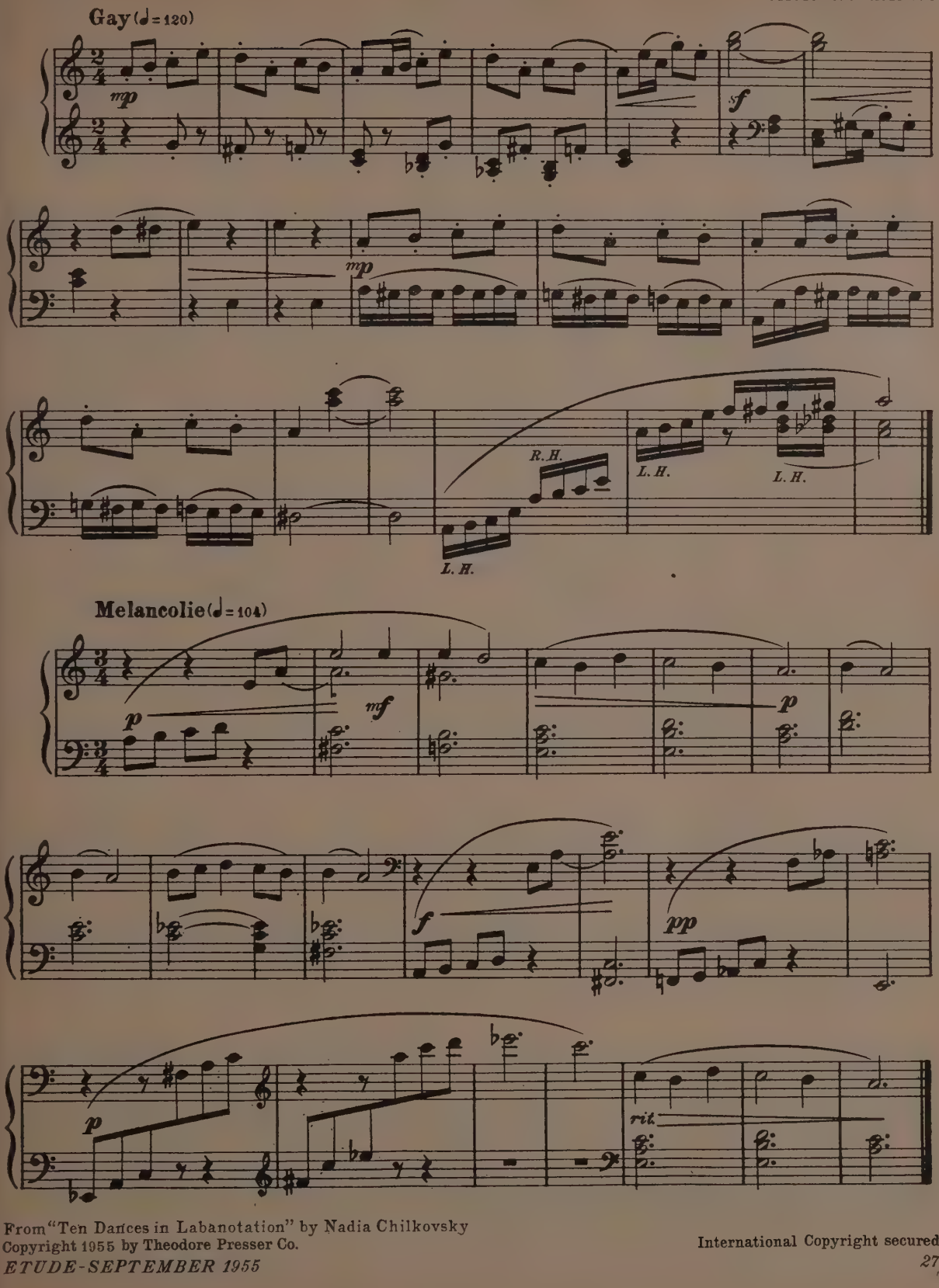
* "Contemporary Music For American Schools," MENC Headquarters, 64 East Jackson Blvd., Chicago 4, Illinois, price, 25¢.

(*Continued on Page* 48)

Grade 3½

Moods

SHIRLEY KANES



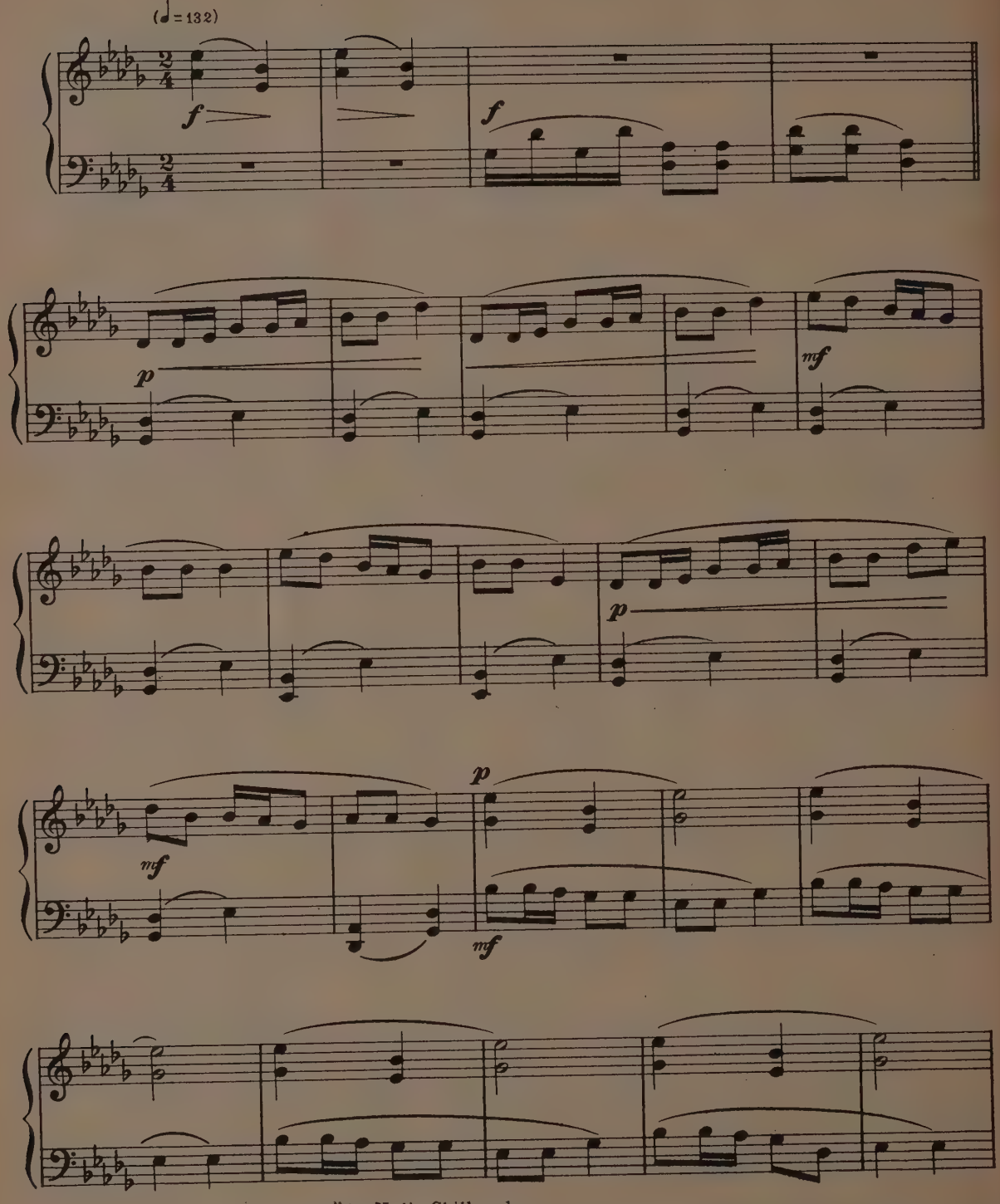
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Grade 3½

Circus Capers

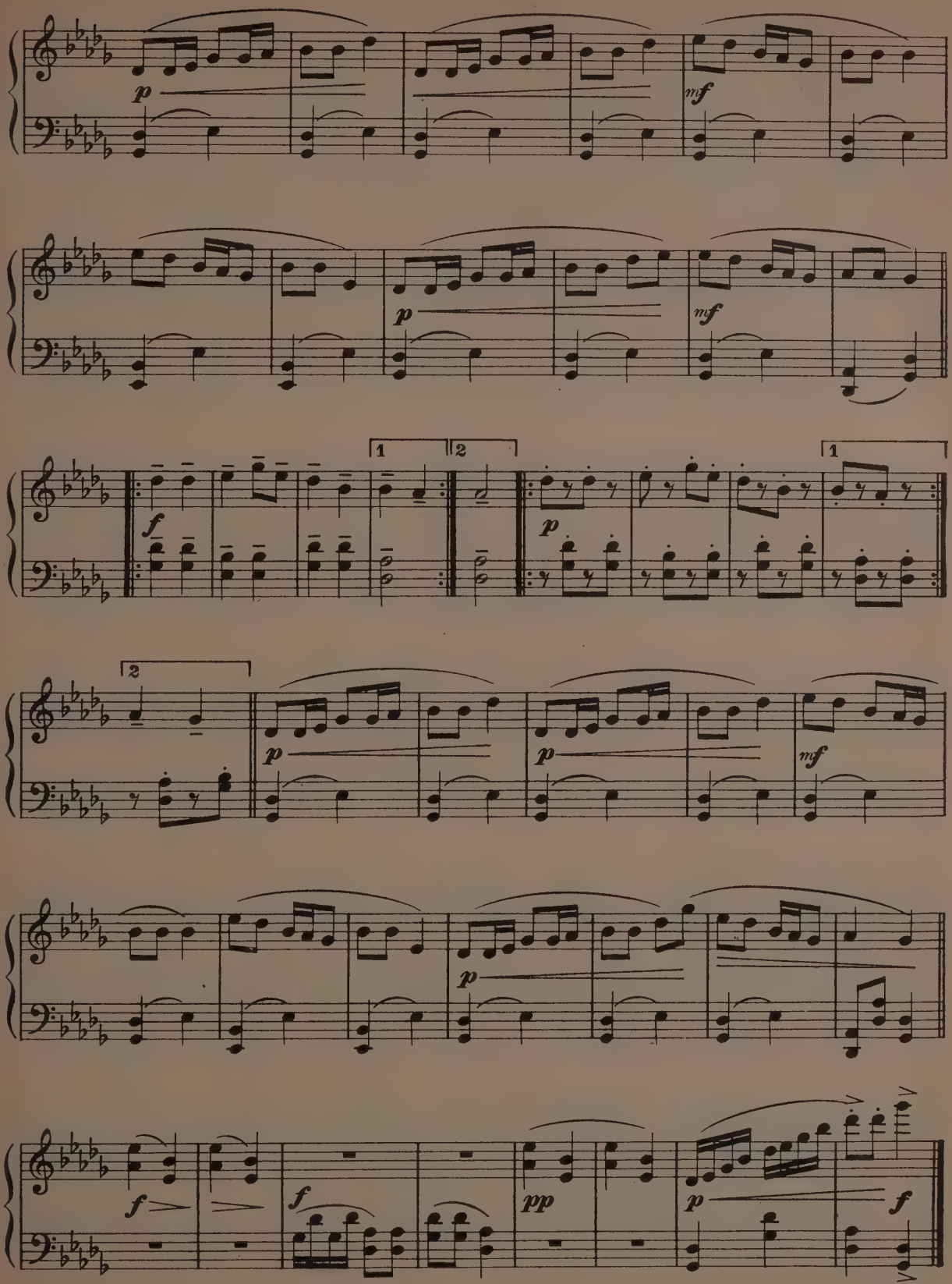
SARA FREED



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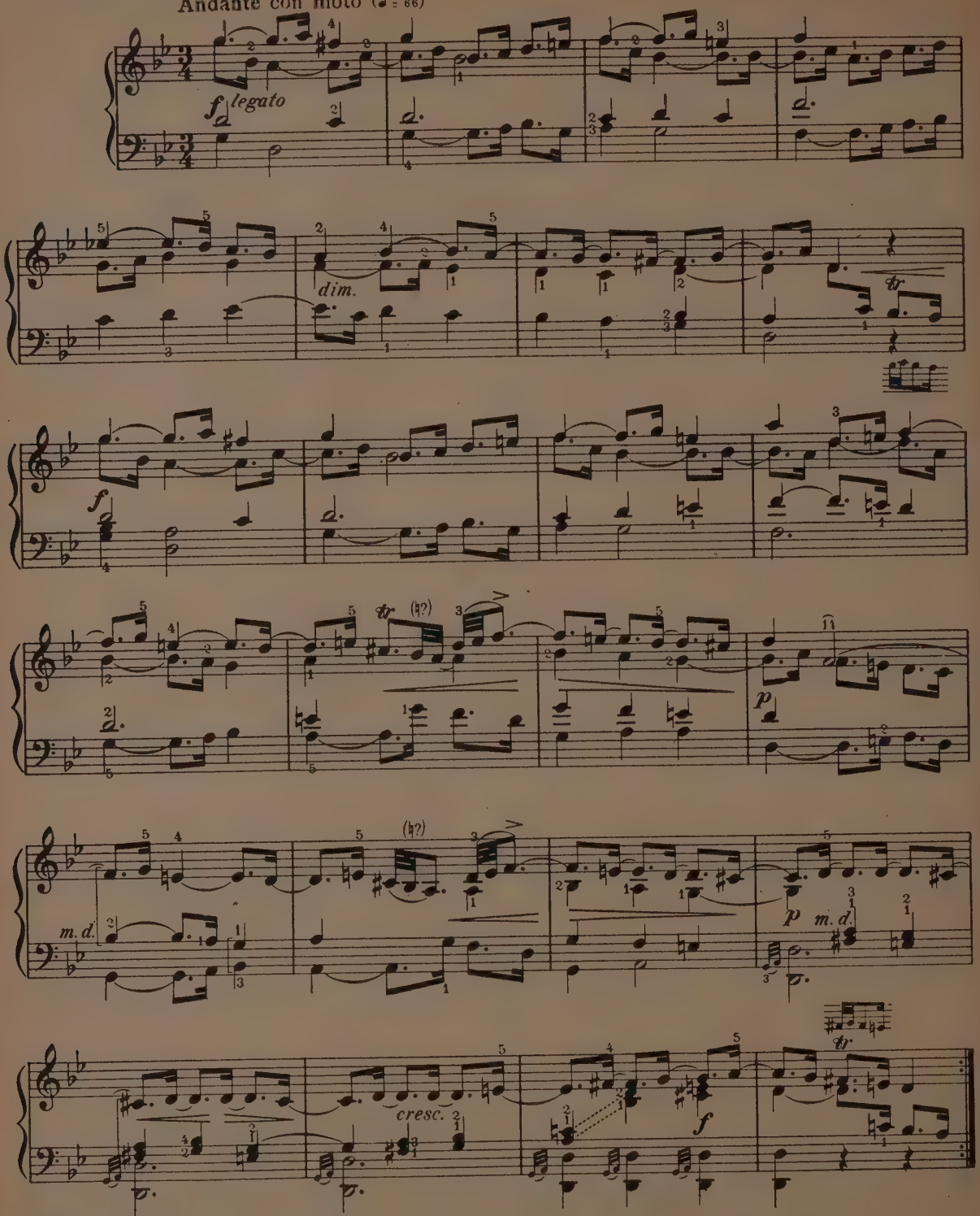
Grade 4½

Sonata IV, in G minor

DOMENICO SCARLATTI
(1683-1757)

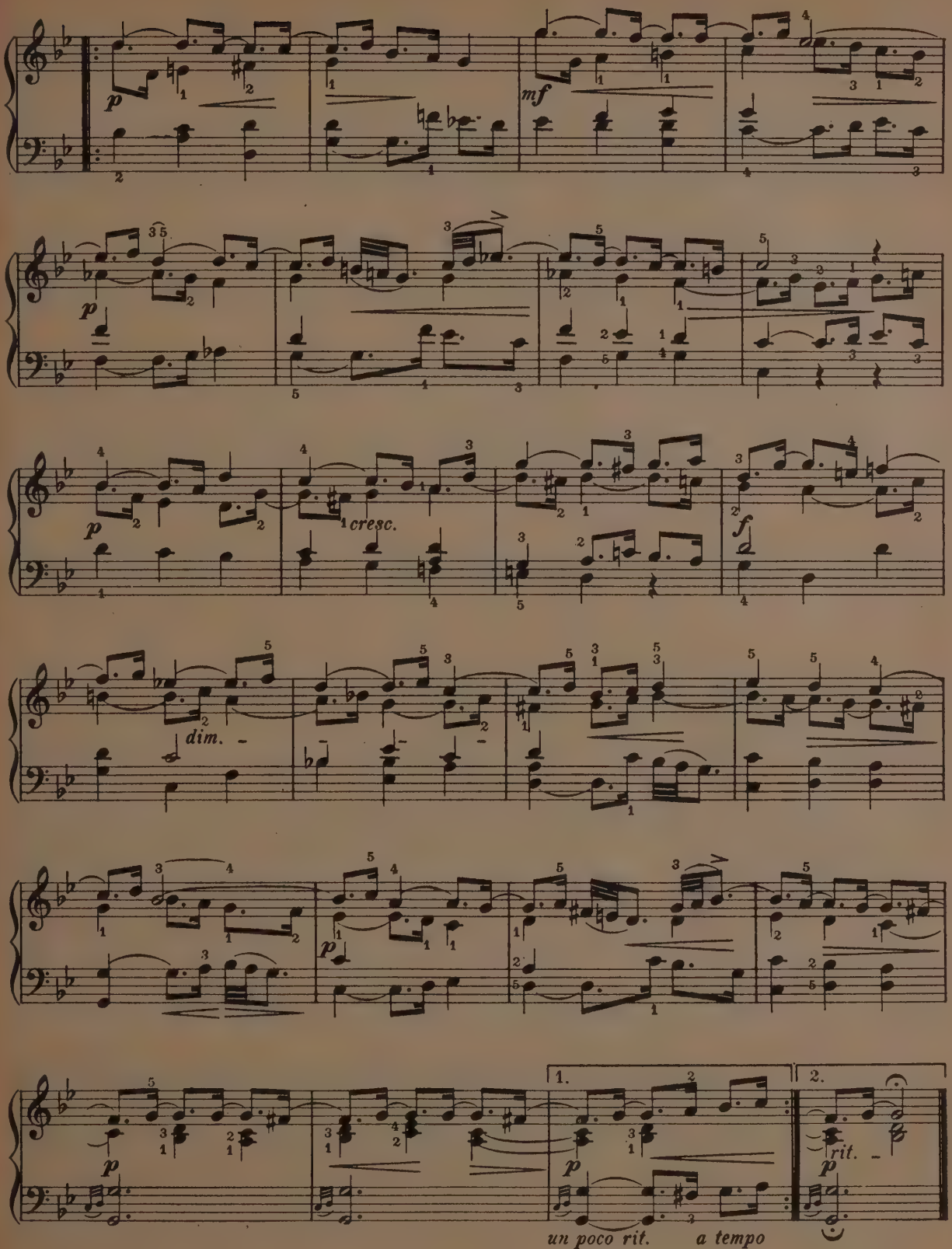
Edited by M. Esposito

Andante con moto (♩ = 66)



From "Early Italian Piano Music" Edited by M. Esposito
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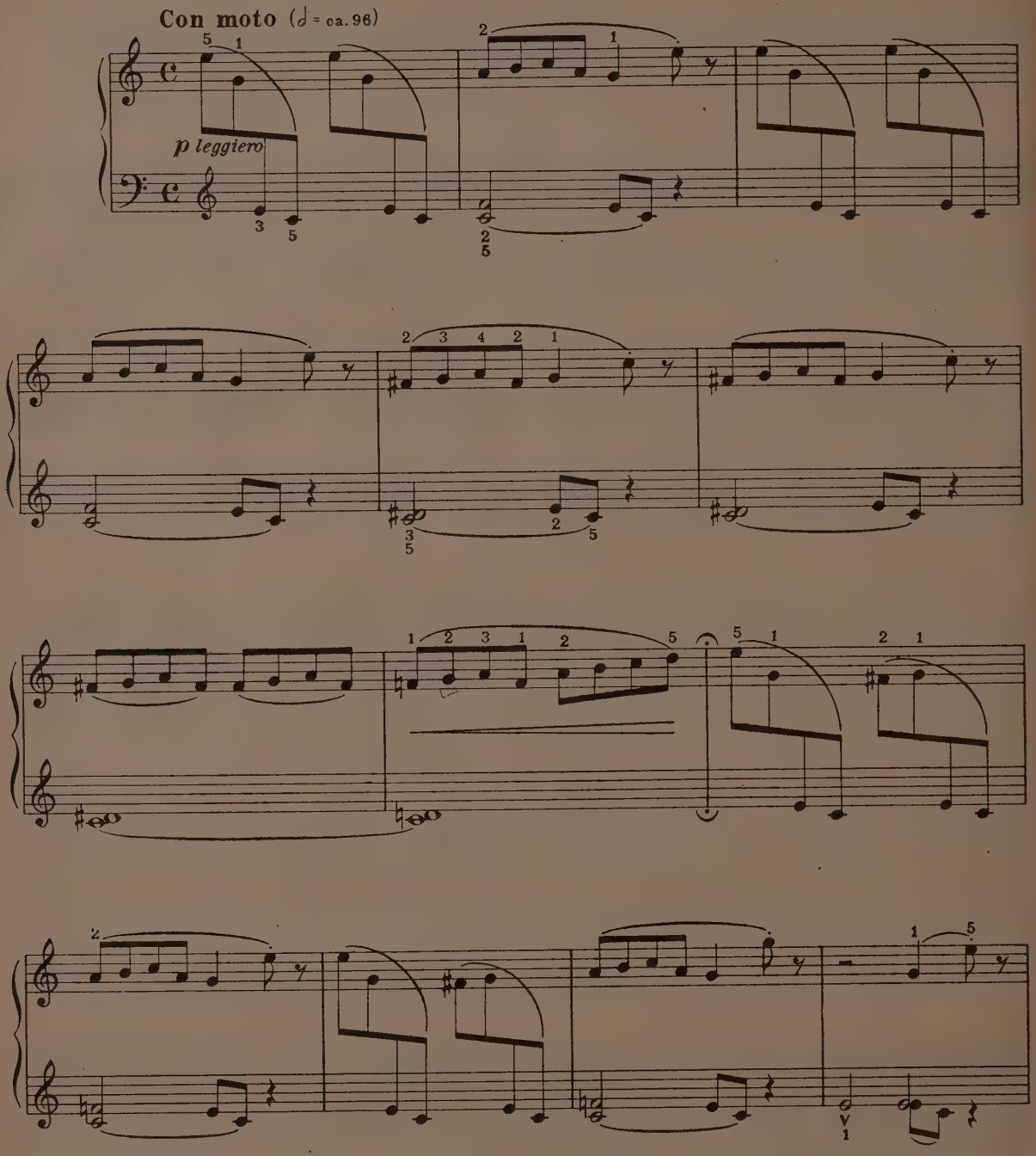
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p
mf
p
cresc.
f
dim.
p
p
1.
2.
rit.
p
un poco rit.
a tempo

No. 110-40359
Grade 2½

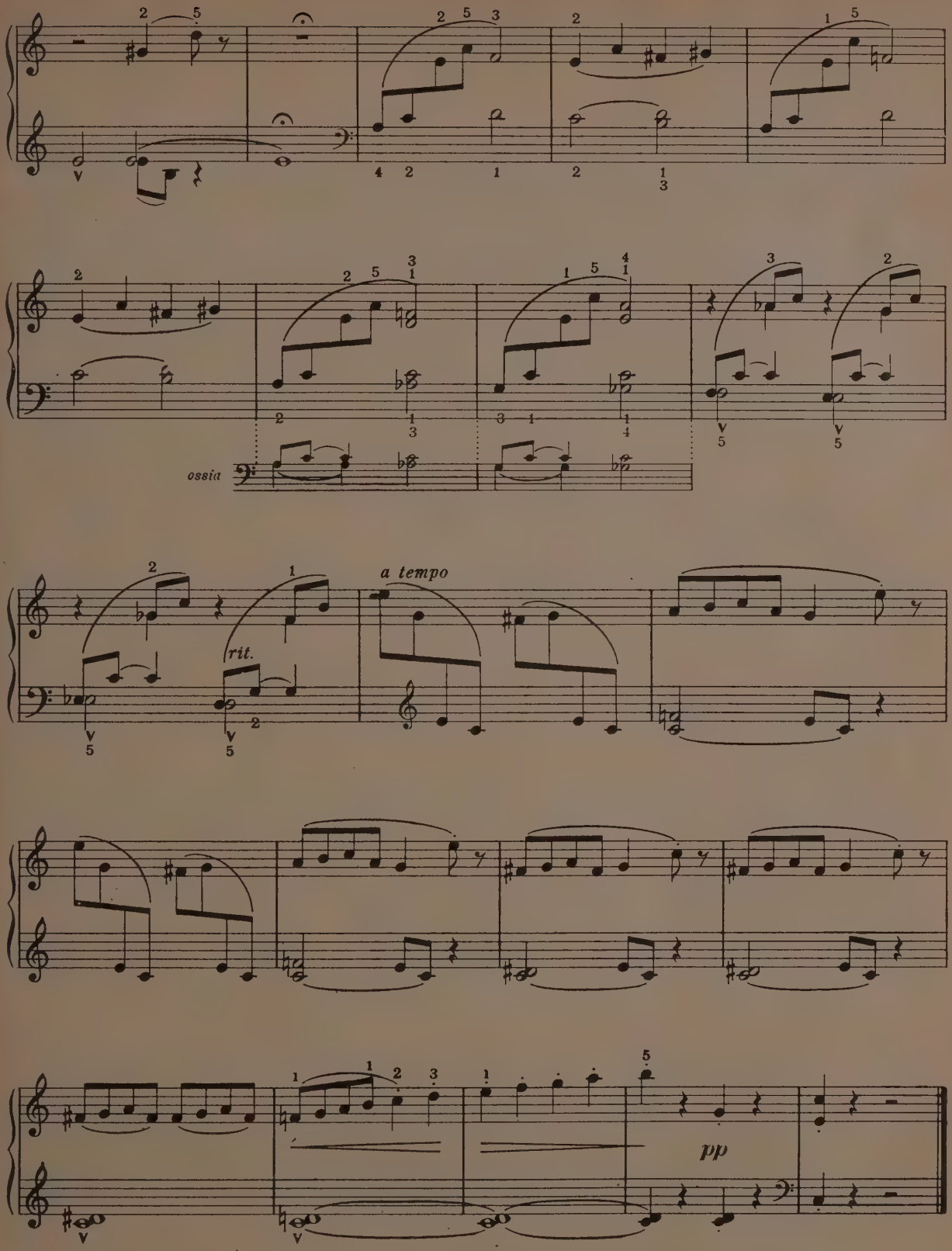
Dancing Sunbeams

WILLIAM FICHANDLER



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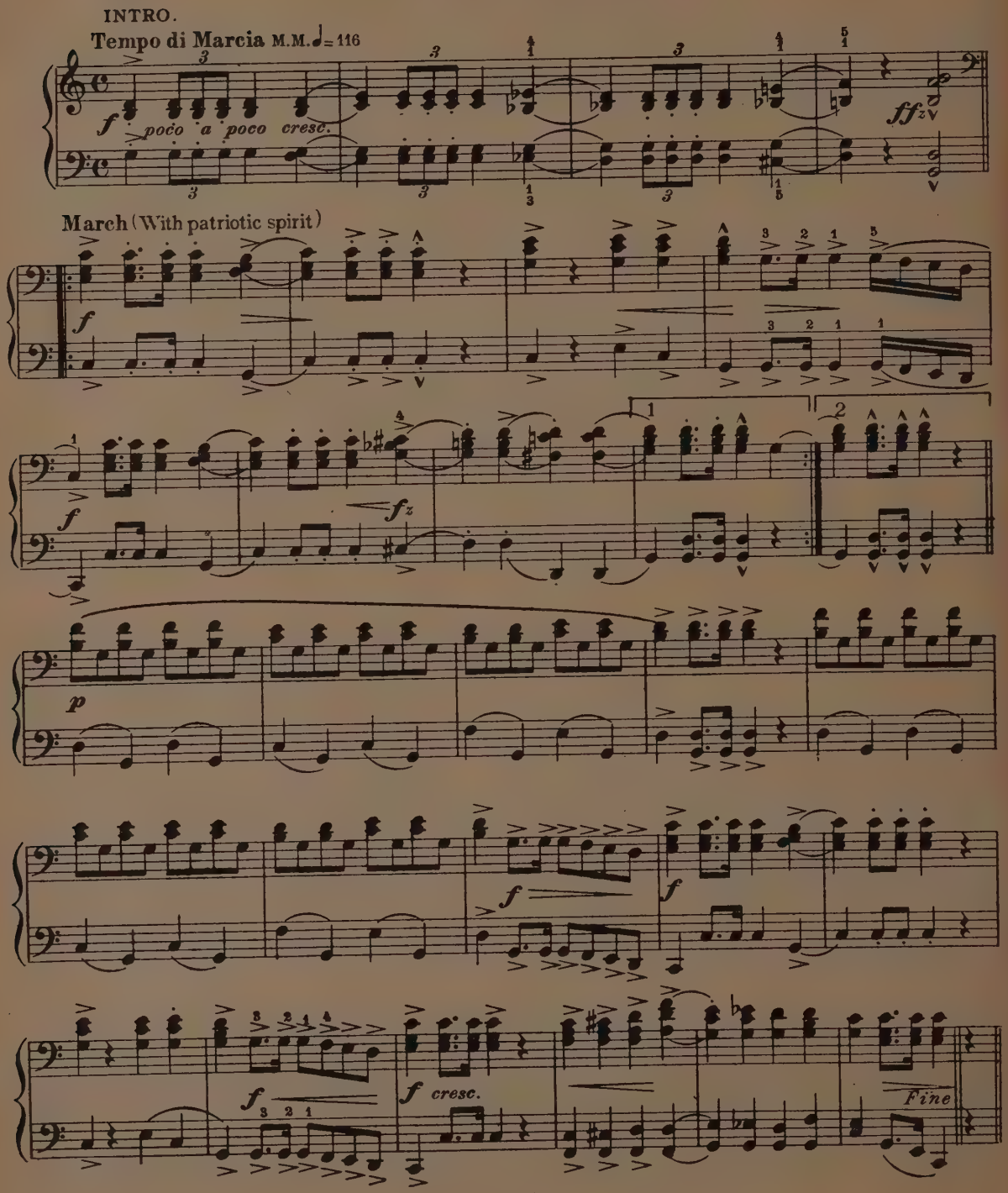
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ossia
a tempo
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pp

The American School March

Secondo

H. ENGELMANN



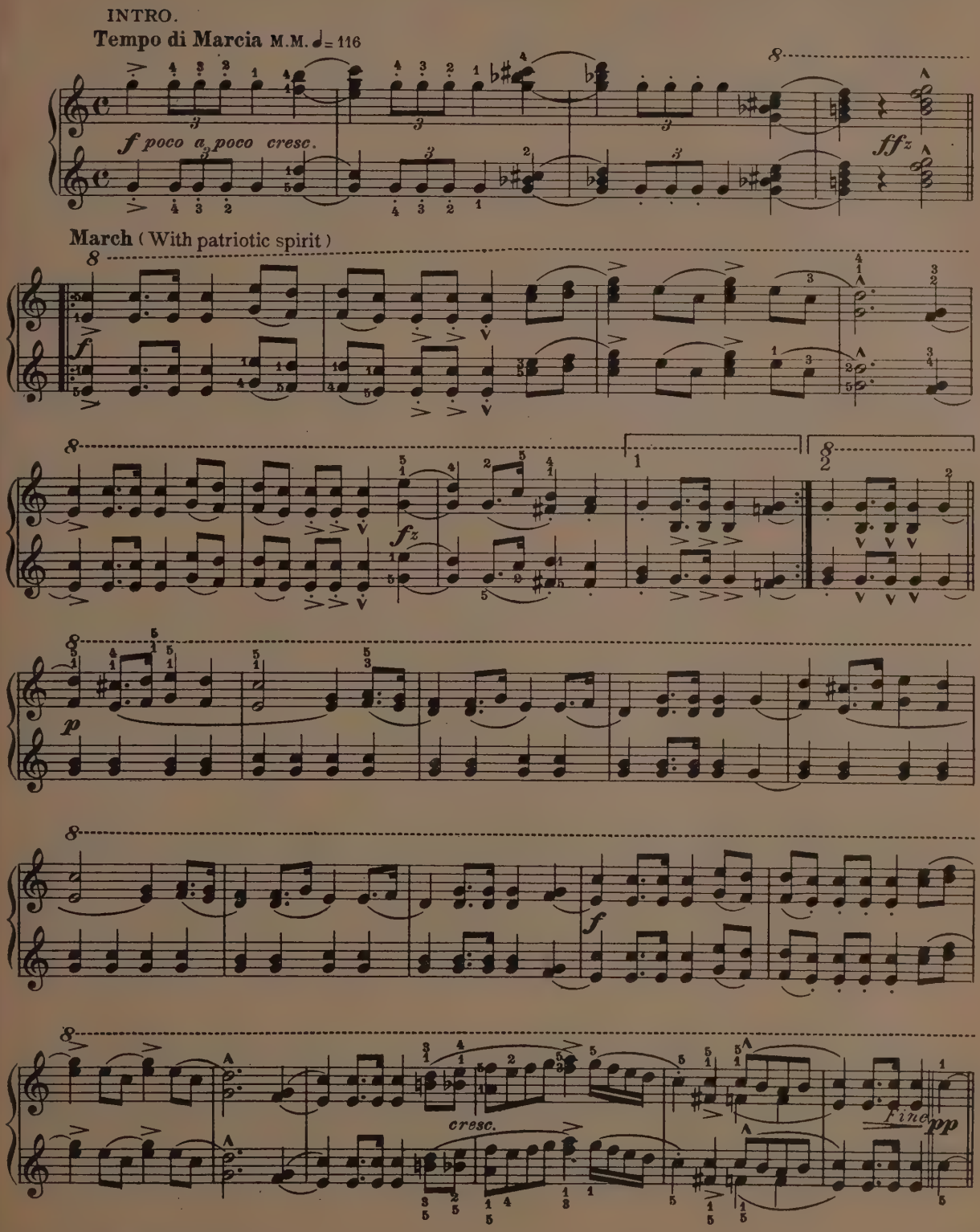
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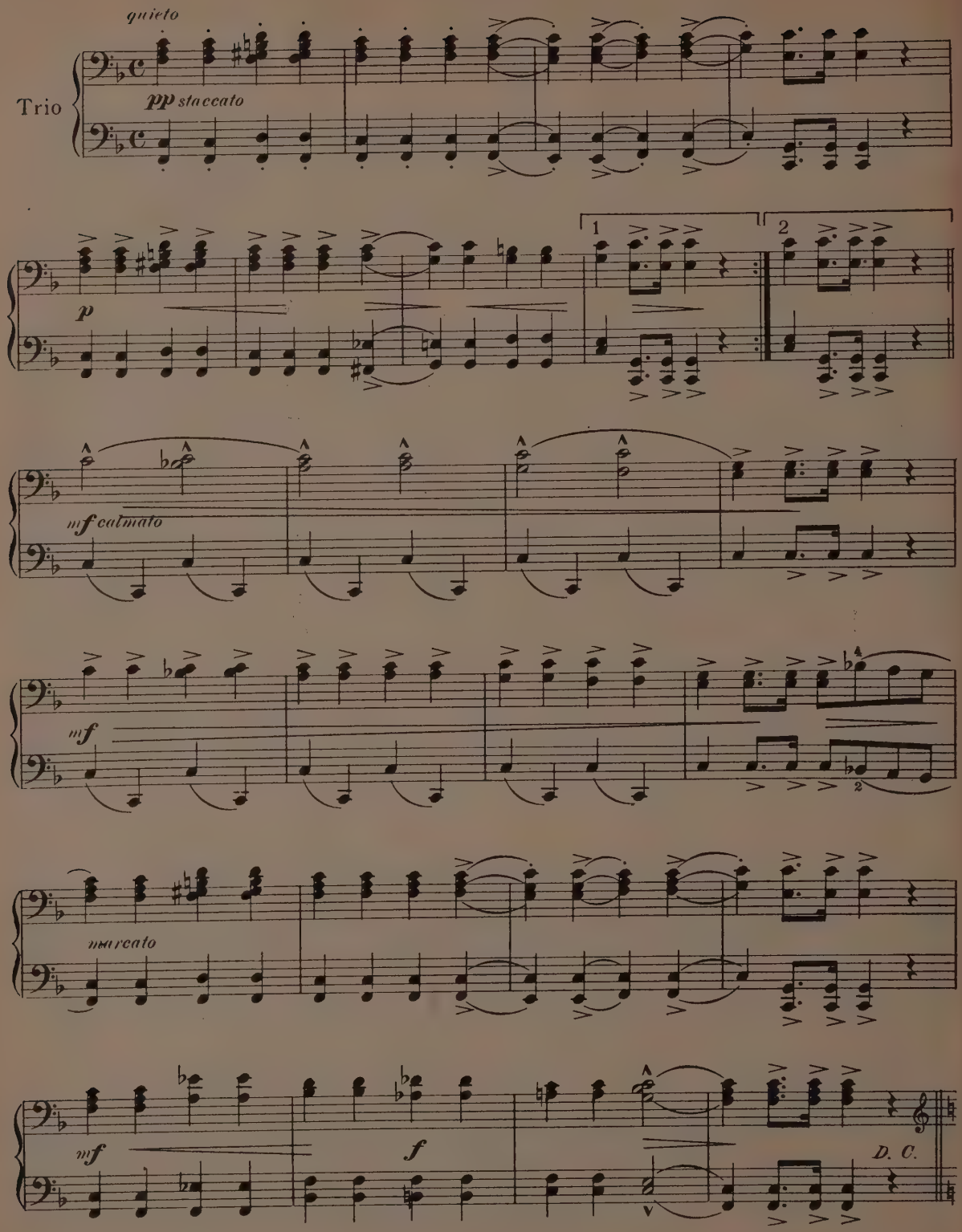
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The American School March

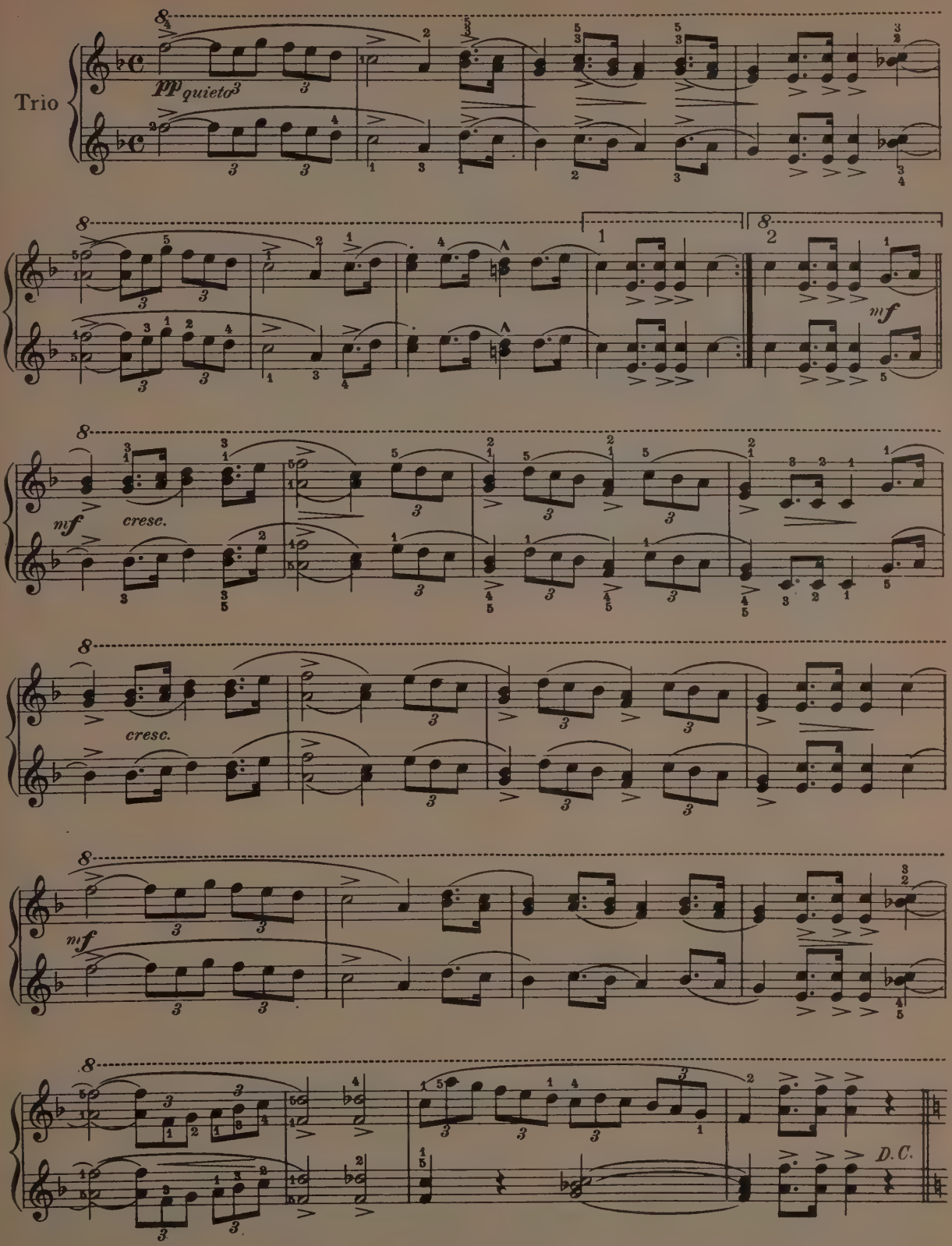
Primo

H. ENGELMANN

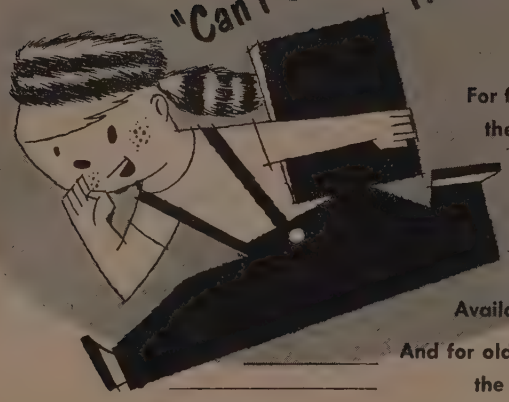



quieto
Trio
pp staccato
p
1
2
mf calmato
mf
marcato
mf
f
D. C.

Primo



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"For children in the Fifth and Sixth grades: these are excellent books for class piano." From flyer released at Florida State University, 1955 Piano Teachers Conference.
Mary Reeder, Coordinator

THEODORE PRESSER COMPANY
Bryn Mawr, Pennsylvania

HOW TO PRACTICE

(*Continued from Page 24*)

analysis, if he is to function as a creative performer, he must re-create the music as he feels it, not in slavish imitation of someone else's performance.

It is not necessary to agree with everything an editor suggests, or with everything suggested by one's teacher. What is important, however, is to know the various opinions which exist in regard to interpretation, registration and other aspects of a given work. The open-minded student ought to consider these carefully, weighing their merits even if in the end he finds himself in agreement with none of them.

Enough books have been written on how to practice to make an impressive stack if piled one on the other. Every student ought to have several on his shelf, available for constant reference. I think it is safe to say that nearly all of them, in one way or another, make the point that practicing is done with the head no less than with hands and feet.

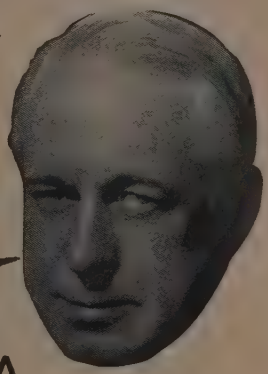
With the beginning of a new season, it is a good time for all of us to re-examine our aims and purposes, whether we are seasoned old-timers, students with several years' study behind us or the rankest of beginners.

Organ-playing is a dedicated sort of calling. Those who enter the profession solely with an eye to notoriety and cash are almost certain to be disappointed. This is not to say that it is impossible to live comfortably on an organist's earnings. But that is not, or ought not to be, the first consideration. If we are to function to our fullest ability as organists, we need a resurgence of the spirit which made Bach and Haydn write at the head of their scores: "Soli Deo gloria"—"To God alone the glory."

THE END



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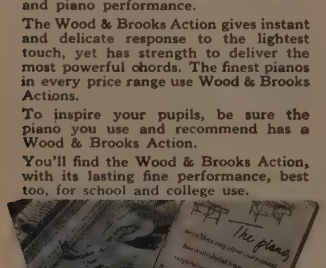
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UTAH'S SINGING AMBASSADORS

(*Continued from Page* 10)

him not only for his musicianship but for his humanitarianism as well. When Mr. Cornwall cannot be in attendance, Richard P. Condie, assistant conductor, directs the choir.

As well-known as Mr. Cornwall are the two Tabernacle organists, Alexander Schreiner and Frank W. Asper, who give regular concerts on the famous organ and tour extensively. They appear with the choir on alternate weeks, and both accompany the group to Europe.

Members are so deeply devoted to the choir that they refuse any monetary compensation for the several hours spent in weekly rehearsals and performance, and pay all their own expenses as well. The entire European tour will involve some 750,000 miles at a cost of approximately three-quarters of a million dollars. However, it means no expense to the church, for the group raised funds to finance the venture through subscriptions and benefit concerts.

No one is ever invited to join the choir, regardless of ability or qualifications. The initial move must come from the singer himself, as a desire to belong to the group is the first requisite. Application is made to the director who arranges an audition to determine voice classification, range, and character, and reading ability. If the audition is satisfactory, the applicant is invited to make formal application in writing, giving statistical information, his reasons for desiring membership, and character references. If this proves satisfactory, his name is placed on the waiting list (which frequently exceeds a hundred aspirants and carries no guarantee of membership). When a vacancy occurs, a formal letter is sent accepting him to membership, and his name is placed on an alternate roll until a regular position is available. As an alternate he is expected to attend all rehearsals, broadcasts and performances, and to replace any regular member who must be absent. No member is accepted unless his vocal abilities equal or exceed those of the retiring singer. But when accepted to membership, he knows that he really is wanted.

Although there are perhaps a hundred voices of solo quality and ability in the choir, no member ever is asked to sing a solo rôle, but a guest soloist is invited, as Mr. Cornwall firmly believes that any hint of favoritism sows seeds of discontent even among the nicest people. Guests have included Helen Traubel, Patrice Munsel, Richard Bonelli, John Charles Thomas and Leonard Warren. The choir has appeared under Mr. Ormandy, with the Philadelphia Orchestra under Leopold Stokowski; and their spectacular rôle in Cinerama is legendary. They have been recording professionally since 1949, and have received numerous awards and citations.

The Sunday broadcast of the choir is the oldest regular sustaining network program now on the air. Nearly 1,400 national broadcasts have been presented without interruption since July 15, 1929. The excellent technical equipment now used is a far cry from the first broadcasts when the one microphone belonging to radio station KSL was rushed to the Tabernacle, set up for the broadcast, and at its conclusion whisked back to the station in order to get back on the air as quickly as possible. Programs to be broadcast during the present tour were transcribed prior to the departure of the choir.

The regular weekly broadcasts originate in the Tabernacle on Temple Square, tourist's Mecca of the west. Thousands of travelers come to hear the famous concerts presented there and stroll around the historic grounds. Almost stark in its simplicity of style, the Tabernacle boasts a seating capacity of 8,000. One million feet of lumber were used in the roof alone, and as no nails were available, the ceiling was held together by wooden pegs and bound with cowhide thongs. In 1870, to accommodate the every-increasing audiences, a gallery was added, improving the already remarkable acoustics.

In addition to the choir, the Tabernacle houses another musical triumph, the celebrated pipe organ. To build this magnificent instrument, yellow pine and mountain mahogany were hauled 300 miles by ox-team. Glue was secured by boiling strips of hundreds of buffalo hides in huge vessels over open fires. The organ now has approximately eleven thousand pipes, some of which are original. They vary in size from five-eights of an inch to thirty-two feet. There are five manual and one pedal keyboards. The organ is comprosed of eight divisions: Great, Swell, Choir, Solo, Positiv, Bombard, Antiphonal and Pedal. A thirty horse-power blower supplies wind at six different pressures ranging from two and three-quarters inches to fifteen inches of pressure. Rated by the world's finest organists as a truly great instrument, it is one of the most brilliant and beautiful in existence and is tuned daily.

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music have been printed to meet requests for them.

The choir's repertoire includes more than 800 works, and all of the major oratorios, one of which is presented annually and some are dramatized. The first, "The Messiah," was presented in June, 1875. Mr. Cornwall introduces a new number to the group each week. It takes them approximately six weeks to master a work and they rehearse as many as 14 selections in one evening, concentrating on the parts most in need of practice.

Humbly grateful for the encouragement they continually receive, the choir is delighted to sing concerts as they tour to the far corners of the globe, and to "gently raise the sacred strain" from Temple Square in the heart of the Rocky Mountains. THE END

CARL SANDBURG

(*Continued from Page* 11)

His initiation to string instruments began with a self-made cigar-box banjo which, even to his boyish ears, was a failure.

He kept experimenting, though. He squandered fifty cents—a veritable bankroll—on a pawn-shop concertina, but this too produced more squeaks than music. Then came the big splurge: two whole dollars went for a second-or-third-hand banjo. "This was a honey," Mr. Sandburg recalls. It was such a honey that it inspired him to take exactly three lessons from a local banjo teacher. This formal training did not continue, for "it was hard times, and the lessons cost a quarter a piece."

It was to his crony Willis "Bohunk" Calkins that we are indebted for Sandburg's continued lessons. He learned from Bohunk the chords of his favorite song, a New York State tune called "Pretty Polly Perkins on Arlington Green." It was then that 12-year-old Carl caught a glimpse of the romance and fun of making music. I asked if he learned to play then from notes. He said, "No, by ear and by eye." He reads music now, of course, but less rapidly than his ambitions require.

Before long, Carl Sandburg, along with the other boys of the gang known around Galesburg as the Dirty Dozen, began following a small stage show, whose impresario was a Mr. Bailey, later to achieve fame as the partner of P. T. Barnum. Mr. Bailey had a singing act known as the Moonlight Quartet. "They had voices, love of music, love of life, love of girls and women," recalls Sandburg in his autobiography. Their repertory included *I Found a Horseshoe, Standing on the Walls of Zion,* and *Sweet Chiming Bells,* which ran the gamut of emotions from ribald humor to crushing pathos. Young Carl,

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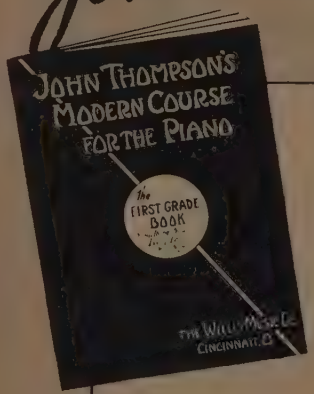


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completely bemused by the quartet, practiced these tunes faithfully on his two-dollar banjo.

Soon he "graduated" to guitar, for he felt that the banjo was somewhat limited in moods, while a guitar can say anything. He still likes the banjo, and deplores the fact that so few people seem to know how to get music from it.

Sandburg has an enormous admiration for his good friend Andrés Segovia, and feels, as do most critics, that he is the outstanding guitarist of all time. Sandburg's own favorite instrument was custom-built for him by the same Munich maker who supplies Segovia.

Connemara, his present home, contains a guitar in almost every room, for no one, least of all Sandburg, can predict just when a guitar-pickin' mood will hit. When it does, he likes an instrument handy and a couple of mail-order catalogs for a footstool.

"Music is my way of resting," he told me. "When I am tense and written-out, or when I am tired from walking, thirty or forty minutes of playing and singing will work wonders for me. Why, it's medicine. It's a delightful form of therapy. More people ought to know what making your own music can do for you."

His shock of hair is snow-white now, but it is as thick and unruly as ever, and his broad shoulders are erect. He strides up and down the hills with a zest that belies his seventy-seven years. "What is your secret of youth?" I asked him. "Is it your long walks, the mountain air, or a special diet?"

"Oh, I eat just about anything," he said. "Let's just call it my durned Swedish stubbornness." He seems a little amazed that he now requires a little more rest each day than he did at twenty, and he still puts in many hours every afternoon and evening in creative writing. He writes in a big room filled with books, including almost every word that has been published about Lincoln. His record player (very hi-fi) is always open, and his collection of records includes New Orleans jazz, as well as serious music, both well-known and obscure. His shelves of music books are impressive, and he regrets that he has had too little time to study all of them. One has a feeling that he is anxious to remedy this or any other imagined deficiency in his store of learning, and he doubtless will do so, too.

Sandburg feels that not nearly enough families make music together nowadays. We buy it ready-made, on records, on radio and on television. Enthralling as these are, he thinks that making your own music is more fun and is a reliable preventative of American jitters. And he is a walking testimonial to this theory. "We used to ride on a horse, or behind one, and sing to the horse. We enjoyed it and so did the horse. But

who wants to sing to an automobile?"

He is delighted at the continuing revival of interest in square-dancing and folk singing. But he warns that a lot of what passes for authentic folk music is little more than "assembly-line ditties, manufactured for the wholesale market in—where?—Brooklyn?"

He feels that America is making rapid advancement in the appreciation of better music, as reports from the recording companies confirm. And a lot of wonderful music is being broadcast, if one looks for it. "It does take a lot of looking sometimes!" he says. He feels that one of our most neglected fields of music is the sacred. "There is so much that is glorious and uplifting in our sacred music literature. I do wish that our fine singers would include more of it in their broadcasts. And our composers should be writing it, too. We need it these days," he says.

Yes, Carl Sandburg is a musician of high order. He can do what all singers long to do: he can "sell" a song. He does just that every time he sings and plays. America needs to hear Carl Sandburg as surely as it needs to read him.

THE END

TEACHER'S ROUND TABLE

(*Continued from Page* 22)

performer, in which exact planning is often modified or discarded. Some composers know that so well that they write no indication at all and rely upon the good judgment of their interpreters.

In the Waltzes it is right to depress the pedal on the first beat and release it on the second, or third, or anywhere between beats two and three. This gives a lift to the rhythm and insures lightness and elegance. To hold that pedal down throughout each measure would produce heaviness.

There are several good editions of Chopin, but Peters is generally considered reliable and free from faults.

ILLUSTRATION CREDITS

10—Biddulph-Stum
11—June Glenn, Jr.
12—M. Dührkoop, Hamburg
13—Yomiuri Shimbun, Asahi Shimbun, Mainichi Press, Tokyo
23—Boris Bakchy

WORLD OF MUSIC

(*Continued from Page* 5)

versions. The clarinet was made by Selmer, is a 17 key, 6 ring model, carrying serial number L3682 stamped on the back. The owner or finder of this instrument may contact Universal-International Studios, Universal City, California. Goodman will play the music in the picture, but he will be impersonated on the screen by Steve Allen.

Mexican composer Carlos Chavez will conduct the New York Philharmonic three times next season in his Sinfonia No. 3, which won a $5,000.00 prize in Caracas last year.

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The Benjamin Award of $1,000 for a "restful and reposeful" orchestral composition. Winner of the Award is assured of at least one performance by the North Carolina Symphony during the current or next following season. Closing date December 31, 1955. Details from the North Carolina Symphony Society, Box 1211, Chapel Hill, North Carolina.



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THE MESSRS R AND H

(*Continued from Page 9*)

theatre, also recommending him to the eminent lyricist, Otto Harbach. This veteran dramatist had faith in the youth's abilities, encouraged him, and finally took him as his own collaborator. Mr. H tells you his knowledge of craftsmanship is due entirely to Harbach.

After five years of learning, his first real success came in 1923 when his "Wildflower" (written with Harbach to music by Herbert Stothart and Vincent Youmans) established him as a top lyricist. During the next decade, he wrote more than a dozen shows, with such composers as Youmans, Friml, Romberg, Gershwin, and Kern with whom he made his most spectacular pre-Rodgers success in "Showboat."

Then, around 1942, a series of mischances brought R and H together. The Theatre Guild had produced "Green Grow the Lilacs," an American play by Lynn Riggs, and Guild officials suggested to Rodgers and Hart that it might lend itself to an excellent musical. Mr. R liked the idea but hesitated to get to work on it since Hart was already too ill to undertake sustained creative effort. However, as a possible substitute collaborator, he mentioned his friend Mr. H. (In the light of future events, Mr. R is proud of this suggestion, stating that the union of R and H was his own idea.) At that particular moment, Mr. H's career seemed as uncertain as did Mr. R's without Hart. Having touched success, he seemed somehow to have lost his grasp on it. His last five shows had made resounding flops. Both R and H liked the play with the western setting; both were eager to work again; yet neither felt really secure in the venture—a state of mind shared by all who heard about it. General opinion centered in questions: could Hammerstein make a come-back? Could Rodgers function without Hart? Still, the two old friends held a preliminary work session in 1942; discussed details all that summer; and, nine months later, completed the book and score which became "Oklahoma!"

Since that happy event, their collaborations rest on choice rather than chance. Their work together is based on complete trust and sympathy, and the formidable list of R and H hits include "Carousel," "State Fair" (film), "Allegro," "South Pacific," "The King and I," and "Me and Juliet." Their newest opus, "Pipe Dream" (based on "Sweet Thursday" by John Steinbeck) is due to reach Broadway during the season of 1955-56.

Mr. R, the younger of the two, is as gifted at business as he is at music, and enjoys it. Mr. H loathes business and leaves the conduct of their vast and

varied enterprises to his partner. Mr. H describes himself as a slow worker. In his study, overlooking his vast Pennsylvania farm, he has an old-style stand-up desk, and there he shifts from one foot to the other, polishing rhymes, scanning meters, probing for the one exactly right word to fit his meaning. After two or three weeks of hard, searching work, he completes a lyric and rushes to town to get Mr. R's reaction. Mr. R reads it through, expresses admiration, turns to the piano, and plays off the melody. It took Mr. R ten minutes to set *Oh, What a Beautiful Mornin'*, though some songs have required as much as twenty minutes. Mr. H often broods about this. Mr. R begs him not to, assuring him that it is easy for a melody to come out when the lyric has established the rhythm, style, and feeling which start its flow.

The Messrs R and H consider themselves primarily theatre craftsmen. This means that their work develops from the mood and pace of a play which, in turn, develops from a central idea. They begin work with long and painstaking plottings of plot, of dialogue, of the moments when music will fit the development as an integral part. Mr. R helps solve problems of plot, structure, scene sequences, but assumes no share of the actual writing; Mr. H. advises on moods and rhythms for the music, but takes no hand in composing it. Their preliminary work is the most important part of their collaborations.

Once this is settled, they work separately, matching ideas and comparing results as they go along. Generally, the lyrics are written first. Mr. R feels he has more freedom for ingenuity when he works from already set rhythms, colors, moods. Once in a while, however, the music is done first. In writing the score for "Victory at Sea," Mr. R felt that one of the themes offered the basis for a good song; Mr. H supplied the words for it, thus completing *No Other Love*. They always write a great deal more than is needed, beginning rehearsals with a finished body of words and music, half of which may be discarded or changed before the show is done. The sole basis for such changes is artistic taste.

Mr. H agrees that a musical show gains in veracity when the words come first and the music sets them as an extension of meaning. He tells you that the great secret of a well-integrated musical play is the welding of words and melodies into a single expression. He likes to use as much music as possible but believes that the integrity of the play is of primary consideration. He considers it a structural fault to finish a song and then try to find a place for it. Lyrics must be phonetically singable, allowing for the singer's need to breathe, to prepare for attacks. For instance, he says the word *sweet* is a bad one to use for a climactic high-C; the EE tends to close the throat while the final T prevents sustained tone. In writing *Oh, What a Beautiful Mornin'*, he first had the corn as high as a *cowpony's* eye. Entirely suitable as to meaning and rhythm, the word was finally rejected because it is hard to sing. Thus did the elephant enter "Oklahoma!"

Both R and H agree that the writer's best asset is complete sincerity. The inexperienced writer, they tell you, often believes that the best way to duplicate the success of Irving Berlin or Cole Porter is to write "like" them (after which, it is also helpful to have a friend among the music publishers and producers). This, say R and H, is as far from the truth as it can be. Whether a song is earnest or trivial, they state, it should be so completely the author's that no other could have written it. And no matter how good a basic idea may be, it needs polishing, re-polishing, and still more polishing, until it stands as the complete and exact expression of honest thought.

These are some of the working policies behind the peculiar magic of R and H which has caused a world audience to find it's in love with two wonderful guys. THE END

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AN ORCHESTRA MEMBER'S CHECK LIST

(*Continued from Page* 15)

advisors and business executives, it would seem appropriate that music teachers should emphasize their importance in their groups so that such reputations could be gained by their students.

In every democratic organization it is important to establish regulations that assure the rights and privileges of all concerned. In a school orchestra which can exemplify "democracy in action" like few other school groups, it therefore becomes necessary to follow a regular rehearsal routine and to set up standards of discipline, uniformity of dress and public appearance. Discipline not only implies that each member follows the accepted behavior pattern but also that the student must be responsive to the conductor's gestures when the baton asks for his musical wishes in the music being performed. All good members are expected to respond to the very best of their abilities. Only when there is complete understanding between all players and the conductor can an orchestra achieve its finest performance.

From these rather humble observations it is not difficult to deduct that while skill as a good musician is of real importance in attaining good orchestra membership, of equally great weight must be several other obligations. The laws of conduct followed by fine musical groups are the same principles that must be applied in every day happy human relationships. Being a good citizen and having fine friendship and enriched living are definitely the results of being a good orchestra member.

How good an orchestra member are you? Check these questions and find out.

	YES	NO
1. Do you listen regularly to radio and television programs by outstanding orchestras?	: : :	: : :
2. Do you have the best instrument you can afford?	: : :	: : :
3. Is it always kept in excellent condition?	: : :	: : :
4. Do you get the best instruction you can afford?	: : :	: : :
5. Do you practice regularly and daily?	: : :	: : :
6. Do you play solos or in a small ensemble?	: : :	: : :
7. Do you try to improve your playing by attending a summer music camp?	: : :	: : :
8. Do you play in a community or church orchestra?	: : :	: : :
9. Are you careful not to	: : :	: : :

(*Continued on Page* 50)



New Records

Reviewed by
PAUL N. ELBIN

Moussorgsky: *Sunless Cycle*
Prokofiev: *Five Songs*
Gretchaninoff: *Six Songs*

Maria Kurenko, soprano, is an ideal interpreter for these Russian songs. She has ample vocal resources, sings purely and steadily, and interprets varying moods with sensitive artistry. Vsevolod Pastukhoff at the piano is all that could be asked. (Capitol P-8310)

Handel: *Concerti Grossi, Op. 6*

Boyd Neel warms up slowly in these dozen concerti, but from the fifth through the twelfth his graceful, polished, dignified readings, exquisitely wrought by the Boyd Neel String Orchestra and Thurston Dart, harpsichord, are superb. Lacking is the vigor of the Adolf Busch recording (Columbia SL-158), but lacking also is the bluntness that marred that set. (London LLA-21, 3 discs)

Hindemith: *Geistliche Motetten*
Mozart: *L'amero, saro costante*
Non temer, amato bene

Irmgard Seefried's lovely voice is adaptable to both Hindemith and Mozart, as this Decca disc reveals. Happily, despite largely unintelligible diction, there is beauty of tone to spare. Erik Werba's piano substitutes for the orchestra Hindemith intended, but the Mozart arias are accompanied by the Vienna Symphony Orchestra conducted by Ferdinand Leitner with husband Wolfgang Schneiderhan furnishing the important solo violin parts. (Decca DL-9768)

Piano Music from Spain

William Masselos, American pianist, graces an M-G-M disc with an understanding and technically fluent program containing *Espana* by Albeniz, *Iberian Dance No. 1* by Nin, *Three Spanish Songs and Dances* by Surinach, and *Poema Fantastico* by Turina. Brittle tone requires drastic treble attenuation. (M-G-M E-3165)

Kodály: *Psalmus Hungaricus, Op. 13*
Marosszek Dances (for orchestra)

Ferenc Fricsay is providing Decca with a series of notable recordings. Hungarian-born and a student of Kodály, conductor Fricsay's latest release features two strongly nationalistic works of his one-time teacher. The *Psalmus*, sung in German by tenor Ernst Häfliger and the Choirs of St. Hedwig's Cathedral and accompanied by the RIAS Symphony Orchestra of Berlin, is a brilliant success. (Decca DL-9773)

R. Strauss: *Till Eulenspiegel's Merry Pranks*
Smetana: *The Moldau*

Descriptive music is ideal grist for the Book-of-the-Month Club's Music Appreciation mill. Deems Taylor's analyses, apparently aimed at teenagers and adults, are suitable for orienting the musical newcomer, though the speech defect of the unnamed reader ("pwank" for prank, "pawtways" for portrays) is as disturbing as ever. Performance-wise, the disc contains two splendidly dramatic readings by the Music Appreciation Symphony Orchestra conducted by George Szell. (MAR-610)

Mahler: *Symphony No. 9*
Schönberg: *Verklärte Nacht*

The finest Mahler Ninth since the Bruno Walter-Vienna Philharmonic recording of 1938 has been put on records by the Israel Philharmonic Orchestra conducted by Paul Kletzki. Whatever the final estimate of the music, there is not likely to be serious division over the quality of the performance or recording. (Angel 3526-B, 2 discs)

Bach: *Three Sonatas for Viola da Gamba and Harpsichord*

Janos Scholz, playing a 1696 *Hummelgambe* made in Nuremberg and working with harpsichordist Egida Giordani Sartori, has re-recorded for Vox the three Bach sonatas he recorded a good many years ago for Columbia. Scholarly style and excellent reproduction mark the effort. (Vox PL-9010)

Beethoven: *Septet in E Flat Major, Op. 20*

Clarinet, horn, bassoon, violin, viola, 'cello and double-bass are classified as instruments but they can also sing—as players from the famed Vienna Octet prove in this utterly delightful recording. Tonewise this is one of the month's best releases. (London LL-1191)

Bartók: *Concerto for Orchestra*

Written for a virtuoso orchestra, Koussevitzky's Boston Symphony, Bartók's *Concerto* finds its match also in Ormandy's Philadelphia Orchestra. Colorful playing by Columbia's pride-and-joy Philadelphians and top-notch hi-fi reproduction mark a notably successful disc. (Columbia ML-4973)

Debussy: *Le Martyre de Saint Sébastien*

Conductor Ernest Ansermet has achieved a highly sensitive performance of Debussy's incidental music to Gabriele d'Annunzio's 1911 mystery play. Solo star is soprano Suzanne Danco, an ideal choice. The orchestra is *L'Orchestre de la Suisse Romande*, the chorus the *Union Chorale de la Tour-de-Peils*. (London LL-1061)

Bach: *Concerto for 2 Violins in D Minor*
Concerto for Violin in A Minor
Concerto for Violin in E Major

After absorbing these three Bach concertos, neatly tucked onto one Vox disc, I'm inclined to agree with R. D. Darrell's jacket statement that they make most later works in this form sound theatrical. Reinhold Barchet, violin (plus Will Beh for the double concerto), and the Stuttgart Pro Musica String Orchestra, under Walther Davisson, play with sincerity and conviction if not with the aggressiveness some musicians assume these scores require. (Vox PL-9150)

THE END

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CHICAGO

CONTEMPORARY MUSIC

(*Continued from Page* 26)

Interestingly enough, although the group was specially selected, other youngsters appeared without invitation and were permitted to participate. Whether or not the enthusiasm for the project was partly due to the prospect of an excursion into the city and the honor of an appearance before music specialists, the fact remains there were no discipline problems in connection with these early morning rehearsals! However, from a practical standpoint, the director felt very strongly the songs were too difficult to be taught by the non-specialist in a classroom situation.

With the trend toward the "self-contained classroom," the possibilities of introducing such materials into the elementary school might seem to be very slight. Where the music is taught by a specialist, the use of contemporary materials would probably depend on the breadth of interest developed in the training of such a person and the confidence to do some pioneering! One member of the national committee on contemporary music, Elsie Kohlenstein, Ferndale, Michigan, who is such a specialist, has encouraged an interest in the subject at the upper elementary level by teaching unusual songs and organizing special programs of contemporary music. These programs have included not only songs, but solo instrumental numbers by children qualified to perform them and some discussion of the characteristics that make the music sound "different." The teacher who might not feel qualified to teach unconventional "rote" songs might play some recordings of contemporary songs or instrumental music suitable for rhythmic activities or quiet listening. To do even this much would necessitate acquaintance with newer materials, which would seem to throw the problem directly back to the teacher-training institutions.

Although my work at present is largely in the field of theory, I have had experience in teaching public school music and from time to time have been called on to teach music classes for students preparing to be classroom teachers. In one of these classes for the upper-elementary area, I made one requirement the singing of either the upper or lower part of a two-part song with some other member of the class—the song to be chosen by the students. I was surprised at the number of "pairs" (some of them being quite weak musically) who selected a duet by Hindemith. When this song had been presented in class, the general reaction was not particularly favorable, but it had been analyzed and sung several times, nevertheless. The conclusion

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A graduate of the Paris Conservatory in 1935 with First Prize in Violin, Angel Reyes was winner of high honors at the 1937 "Eugene Ysaye International Violin Contest." He has appeared as soloist with the Philadelphia Orchestra under Eugene Ormandy, with the New York Philharmonic under Artur Rodzinski and with other distinguished orchestras and conductors.

which seemed most logical to me was that the song had made a real impression on the students because of its unusual tonal quality and had "stuck" in their minds better than some of the more conventional two-part songs studied.

If one listens closely to the songs improvised by many little children, he will discover they are often very "unconventional" in sound—many times evidencing a definite modal quality. However, we seem to assume that songs in major keys, emphasizing scale and tonic, sub-dominant and dominant chord patterns are the most natural idiom. If folk music can be taken as a measuring standard, it is certainly true that these characteristics are quite general, with the added observation that there are probably just as many folk songs in minor as in major. There are also many based on a pentatonic scale (as in the black keys on the piano), and a considerable number based on old modes.

I firmly believe that all children should be taught the major scale with careful attention to the location of the half-steps as well as the whole-steps. If a piano is available so that these relationships can be played and seen as well as sung, so much the better. Then if children are trained to start on any tone of the scale and sing up to the octave of that tone, using only those tones as are indicated by the white keys within the octave, a feeling for the old modes can be developed without complicated explanations. For example, begin on "re" and sing up to "re" and you have experienced the sound of the Dorian mode; three to three or "mi" to "mi"—the Phrygian; four to four or "fa" to "fa," the Lydian; five to five or "sol" to "sol," Mixolydian and six to six or "la" to "la," the Aeolian or the more familiar natural minor scale. In connection with this mention of the "old" modes, an interesting statement in the explanatory notes of Bela Bartok's "Mikrokosmos" emphasizes that "these modes as well as many other unnamed scales are still flourishing in the folk music of Eastern Europe (Hungary, Rumania, Yugoslavia, etc.) and are not at all antiquated." Furthermore, experiences with the modes are excellent preparation for understanding much of our contemporary music.

An inventory of the music books widely used in the public school until the upper grades will reveal a preponderance of songs in major keys. The inclusion of many more songs in minor for the kindergarten and elementary grades would seem to be a big step towards enriching the tonal experiences of children. As long as the singing is a rote process, I believe it is safe to assume that children who have found their singing voices will be able to sing anything the teacher is able to sing for them (keeping in mind its appropriateness from the standpoint of length, vocabulary and children's interests) so it would seem to be an ideal time to acquaint them with unconventional patterns as well as the more conventional ones. Of course, piano accompaniments may add greatly to the possibilities for securing unusual effects.

Some publishers have printed lists of music in contemporary idiom and the MENC has made available "An Examination of Present Day Music" by Mary Elizabeth Whitner. This booklet contains a section on literature, dealing with present day composers, techniques and philosophies; a section on Song Books and Recordings for Children; and a third section on Piano Materials. It would seem that a considerable quantity of piano materials, contemporary in feeling and ranging from easy to difficult grades, is available. Bela Bartók, one of the most advanced and profound of the contemporary composers, has written many things for children, including the previously mentioned "Mikrokosmos," a collection in six volumes for piano, progressively arranged from very simple to difficult pieces. Paul Hindemith and Darius Milhaud are others among the recognized composers of our day who have shown interest in writing songs as well as piano music for children.

I feel secure in asserting that contemporary music is being increasingly accepted as an essential part of the school music program by our more wide-awake high schools, colleges and universities. The elementary and intermediate grades, however, present a challenge for some lively experimentation in a more adventuresome approach to meeting the musical needs of children. As I have already suggested, I believe the initiative in helping individuals to become more contemporary-minded will have to be taken in the musical training of teachers, if we are to have any wide-spread effect on the public taste. Some of this training will undoubtedly have to be given through "In-Service" improvement courses, special summer-school sessions, and workshops designed to meet unfulfilled needs of those already in the teaching field. Music publishers, by including more truly contemporary songs in collections for children, could give the greatest help to the "cause" as well as encourage the present-day composer. The composer, on the other hand, who would write successfully for school use should become acquainted with the needs, interests and capacities of various age levels. As I see it, there is a real need and a wonderful opportunity for school administrators, teachers and publishers to combine forces in making contemporary music an essential part of the school music program.

THE END

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AN ORCHESTRA MEMBER'S CHECK LIST

(*Continued from Page* 46)

	YES	NO
abuse orchestra property?	:	:
10. Do you handle music and folios with care?	:	:
11. Do you cheerfully wear the required dress adopted by your group?	:	:
12. Do you follow faithfully the rehearsal routine and rules for discipline set up for your orchestra?	:	:
13. Are you in your place with instrument tuned and ready to play—"on time?"	:	:
14. Do you attend all rehearsals and concerts by your orchestra unless excused?	:	:
15. Will you cheerfully play any position assigned to you?	:	:
16. Do you accept criticism in good spirit?	:	:
17. Do you ever offer to do anything "extra" not required of you (such as sorting music, arranging stage properties, moving percussion and large instruments)?	:	:
18. Do you put the good of the orchestra ahead of your own interests?	:	:
19. Are you fair in your attitude and conversation about other members and your director?	:	:
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21. Do you always put your best efforts into other school subjects?	:	:
TOTALS	:	:

If you have checked 18 or more in the YES column, you have established habits that qualify you as a good orchestra member.

If you have checked only 12-17 in the YES column, you need to correct several habits. A little more effort can give you more satisfaction as an orchestral player.

If you have checked less than 12 in the YES column, you are not worth much to your orchestra. Think it over.

THE END

EUGENE D'ALBERT AND LISZT

(*Continued from Page* 12)

memories. Students, like myself, who could go only to the cheapest seats, had to be forward early or it was a case of "standing room only." D'Albert's playing at that time can only be described as amazing. His technique seemed to be limitless, his interpretations noble and elevated.

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I met d'Albert for the first time—as I met so many other musicians during my student period—in the house of Scharwenka.

In his lessons, d'Albert was exacting and demanding, but stimulating and helpful. He said little about technique, assuming, no doubt, that any young artist he heard would already have laid a sound foundation in this way. But he gave me one exercise for the scale—an exercise given to him by Liszt—and which he regarded as very important, and himself practiced daily. As he showed me this exercise, he said: "This will give ease, finish and quality to your scale-playing, and you will afterwards, pass on the same form of practice to your arpeggio playing."

Exercise for the Scale.



To be followed by the Minor Scale, treated in the same manner. Thereafter, all the Major and Minor Scales, to be followed strictly with their own scale fingerings. Arpeggios in the same manner.



Octave Playing.

In your study of Octaves, practice them not only scale-wise, but also in intervals of the 3rd, thus: This not only makes greater demand on you, but increases your knowledge of the Scale.



Afterwards in the Minor, and thereafter in all the other Major and Minor Scales.

D'Albert added: "In the study of your repertoire, ever listen carefully to yourself. Ever make music. For instance, when a voice is doubled, be sure that it is also heard and that it *sings*, doubling the other voice. There are hundreds of examples of this kind (and often they are overlooked). For instance, in the opening bars of the Beethoven Sonata in A-flat, Op. 26, the theme is doubled by the tenor, in the first 4 bars, and again in the second line, and elsewhere. Attention to such matters makes for the *interpretation* of a work, and not simply the playing of it." It was in this art of interpretation that d'Albert's teaching was most stimulating and helpful.

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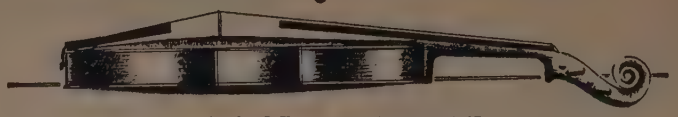
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VIOLIN QUESTIONS



HAROLD BERKLEY

Suggestions for Study

L. K., New Jersey. You should not be confining your practice time exclusively to the Mazas "Special Studies." Some of the études in his second book, the "Brilliant Studies," are easier than some in the first book and can be practiced with it. If you do not have ETUDE for November 1946 and March 1947, write to the publishers of the magazine to find out if they can supply them. In these two issues I had articles discussing the Mazas Studies in some detail. You should also have the 3rd book of Ševčik's Op. 1—the Shifting Exercises. And you should be working on the Schradieck Scale Studies (G. Schirmer edition). (2) In America, violinists understand Spiccato to mean a rapid jumping stroke, alternately Down bow and Up, at or near the middle of the bow; and the term sautillé is usually applied to arpeggios played with a jumping stroke, three or four notes to the bow.

A Revealing Date

E. A. G., New York. If you have really good reasons for believing that the violin you have discovered is a genuine Guarnerius, you should take it to Rembert Wurlitzer, 120 West 42nd Street, or to Shropshire and Frey, 119 West 57th Street—both in New York City. But you must expect to be told, at least, that the maker was not Joseph Guarnerius del Gesu, for he was only eighteen in the year your violin is dated.

Beginners' Books Today and Yesterday

Mrs. S. N., Indiana. There are two or three beginners' methods that start in the third position. One is by Rob Roy Peery, others are by Samuel Applebaum and (I think) Harvey Whistler. There may be others. Your best plan is to write to the publishers of ETUDE, establishing a bank reference, and telling what you want. (2) The main differences between the approach to violin teaching today and the approach of thirty years ago are: (a) much greater stress is laid on getting the pupil to make *music* as early as possible; (b) the technique of expression is taught—its fundamentals, at least—much earlier; and (c) shifting is introduced earlier—to the pupil with a good ear. There are a number of technical points—such as greater use of the second position—that are taught with more insight, but I lack the space to go into them here.

Books by Harold Berkley

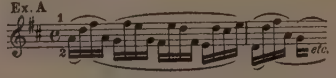
B. S. B., Missouri. Those of my books to which I think you refer are "The Modern Technique of Violin Bowing" and "Twelve Studies in Modern Bowing." Both are published by G. Schirmer, New York—the first at $1.25 and the second (I think) 75¢. They can be obtained from the publishers of ETUDE. THE END

REQUIREMENTS FOR AN ARTISTIC CAREER

(*Continued from Page* 25)

something that few violinists do well naturally. I have used the 29th study of Kreutzer in the following two bowings." (See example A.)

Ex. A



"After playing the study through with one or the other of these bowings, the sudden change of bow speed in the middle of the first page of the Brahms concerto will present little difficulty.

"The Kreutzer Studies are marvelous! Scarcely any technical problem, particularly of bowing, can arise which one or another of these Studies cannot be adapted to meet."

"You have mentioned bowing, Mr. Szigeti, several times in the past few minutes. I wonder if you also subscribe to the view held by some modern teachers that bowing technique is less important today than it used to be."

"Absolutely not! However, bowing technique is often given less importance. The teachers who give it less importance may be contemporary, but it may be questioned whether they are modern. It is largely through the bow

ORGAN & CHOIR QUESTIONS



Frederick Phillips

The church with which I am connected is erecting a new building, and this will necessitate a new pipe organ. Since this is a major investment and normally should serve for many years, it is imperative that the organ should represent our needs, and should in volume and in that elusive "something" be right for our building. I am wondering if it would not be wise to engage a competent man to determine the proper organ for our needs and the component parts to make up such an organ. Are there such men? Is there a book on organ construction which would help the average organist or the average church determine what is best in these matters?

F. W. S.—Ill.

First of all, we agree wholeheartedly with the thought of having a competent authority confer with you in setting up an instrument that will meet the requirements of the services of the church, that will be suitable for the new building itself, and that will be musically a blessing to the congregation and a joy to the organist. There are several such authorities, and we are sending you the name and address of one who ranks very highly in this field. We are also sending the address of several reputable organ builders who will be glad to advise you and co-operate with you, and on whose judgment you may depend. There is also published a very excellent book on organ construction entitled, "Contemporary American Organ" by Barnes. It is very complete, and yet not too difficult for the layman to understand, and contains also very sound advice to those contemplating the purchase of an organ. The book may be had in local book or music stores, or from the publishers of this magazine. A revised and up-to-date edition was issued in 1952. Price $4.75.

(*Continued from Page* 52)

arm that individuality and flexibility of style are communicated to one's audience. Whether one is playing Bach or Bartôk, a finished bow technique is essential. I was stressing this point in the three lecture-recitals I gave on the Solo Sonatas and Partitas of Bach at Northwestern University in Evanston, Illinois, this spring. It cannot be emphasized too strongly.

"There are three 'fronts' on which the pupil should try to advance simultaneously: left-hand technique, bowing technique, and musical understanding. He should attack on all three fronts with the same intensity. If one of them is developed greatly at the expense of the other two, an imbalance occurs which must adversely affect the total performance."

Asked what he thought of Kreisler's dictum that anyone needing lessons after the age of fourteen could not become an artist, Mr. Szigeti replied, with a twinkle in his eye, "Well, that perhaps can be taken with a grain or two of salt. But there is some truth in it. A violinist aspiring to world fame should have a finished technique by the time he is fourteen or fifteen. After that comes the matter of developing musical understanding. Some few geniuses, a very few, can be left to their own devices, but the majority, even of potential artists, need guidance in learning to differentiate the various styles of music and of violin playing. For those lesser talents who will never attain world fame but who have the stuff of the artist in them, and will be widely admired and respected in their own countries and territories, the technique-building period will take longer and the period of coaching in musical interpretation is even more necessary. But, by and large, it is the growth of these lesser talents that determines the level of the musical culture of a nation. The artists of world acclaim furnish the inspiration, but it is the lesser men and women who do the spade-work.

"The requirements for an artistic

(*Continued on Page* 57)

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Shakespeare and Music

by Gertrude Greenhalgh Walker

"GOOD AFTERNOON, Miss Brown," said Patty, who had just come from her High School classes to Miss Brown's studio for her piano lesson. "I am so thrilled," she continued, "because we are going to study Shakespeare's 'Hamlet.' It is such a great drama, and Shakespeare lived so long ago—1564 to 1616! I can see why the British people have kept up his birthplace, Stratford-on-Avon, as a tribute to his memory."

"Yes, Patty, they are proud of their countryman, but the whole world reveres the memory of Shakespeare. And did you know that many great composers have immortalized his works through their music?"

"No, I never realized that."

"Mendelssohn liked his play, 'Mid-Summer Night's Dream' so much he composed an *Overture* and incidental music for it. I'm sure you have heard the *Nocturne* from this. Then the drama 'Romeo and Juliet' impressed Tchaikovsky so much that he composed a *Fantasia* to express his admiration for this work of Shakespeare's. Opera is also indebted to Shakespeare and the French composer Gounod set this same drama as an opera. The Italian composer, Verdi, electrified the world when he made an opera of Shakespeare's 'Othello,' and, though he was 74 years old when he wrote it, many critics consider it his best opera. Six years later he gave the world another opera, 'Falstaff,' also set to a Shakespeare drama, 'The Merry Wives of Windsor'."

"I never realized all those operas were composed to Shakespeare's dramas. I hope I can see some of them, soon. And I think I heard my aunt sing a song which was also composed to Shakespeare's words. Could that be?"

"Certainly," replied Miss Brown. "Many composers, down through the ages, have used Shakespeare's words for songs. One of the earliest was *It Was a Lover and His Lass,* from 'As You Like It,' composed by the English composer, Thomas Morley, who lived at the same time as Shakespeare. Probably the best known and most popular one is *Hark, Hark, the Lark,* from 'Cymbaline,' for which Schubert wrote the music."

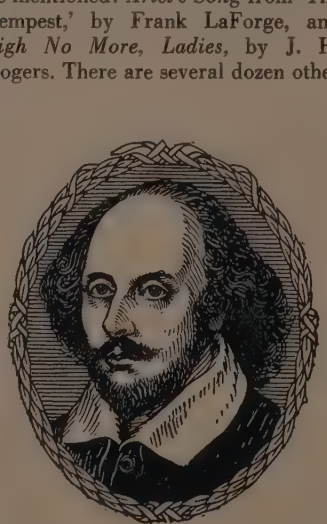
"Oh, I know that as a piano piece," said Patty.

"Yes, that very beautiful melody has been arranged for piano. Liszt gave us the best known arrangement.

"Of the later composers, two settings by American composers should be mentioned: *Ariel's Song* from 'The Tempest,' by Frank LaForge, and *Sigh No More, Ladies,* by J. H. Rogers. There are several dozen other songs composed to Shakespeare's words, too."

"Miss Brown, I think it would be fun to have a Shakespeare recital some time, and have all the music based on Shakespeare."

"That is a fine idea, Patty. We will see if we can work it up.

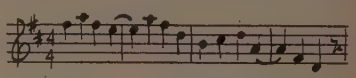


William Shakespeare
1564-1616

Who Knows The Answers?

(Keep score. One hundred is perfect)

1. Was the *Nutcracker Suite* composed by Rimsky-Korsakoff, Tchaikovsky, Sibelius or Borodin? (5 points)
2. Name an opera by Rossini (10 points)
3. Which of the following words relate to music: canon, cannon, cannel, cantata, canto, canton, cantus? (10 points)
4. In the key of e minor, what are the letter names of the tones in the diminished seventh chord? (15 points)
5. What is a composition for eight instruments or voices called? (5 points)



6. Which composer was born first, Brahms, Gounod or Wagner? (15 points)
7. Is a Sousaphone a brass or woodwind instrument? (10 points)
8. What is the difference between a triad and a chord? (10 points)
9. How many sixteenth-notes equal a dotted quarter-note tied to an eighth-note? (5 points)
10. From what is the theme given with this quiz taken? (15 points)

(Answers on next page)

A Queer Instrument

by Ida M. Pardue

Among the Senegalese people the favorite instrument is a peculiar drum called a tom-tom. The name signifies the peculiar quality of "music" it produces. It is made in various sizes and before being used it is heated to a high temperature.

The custom of heating drums is very old and is still practiced by some African tribes. Heat applied to drums results in tightening the skin covering of the drum and a louder tone can then be produced.

The Senegalese performers on the tom-toms are always women, and the test of their ability depends on the amount of noise produced and on the duration of continuous play!

Hobbies and Hobbies

From Junior ETUDE Questionnaire

HOBBIES? Yes, Junior Etuders, you certainly have hobbies and some very interesting ones; Eighty-six different hobbies were mentioned in the replies to the Junior Etude Questionnaire, and this does not include playing the piano or other instrument, which many of you mentioned.

Let's begin with collecting things. Here are the 36 different things you collect (in alphabetical order): airplane models, autographs, autographed photographs, books about music, butterflies, car models, coins, cups, dog models, dolls, glass, matches, menus, minerals, miniature figurines, music books, napkins, orchestral instruments, orchestra scores, paper dolls, pictures, post-cards, pottery, programs, program notes, quiz games, recordings, rocks, sheet music, shells, ship models, soap, souvenirs from foreign countries, stamps, teaspoons, travel folders.

And here are your 50 other hobbies: baton-twirling, bicycle riding, breeding parakeets, composing, concerts, cooking, crafts, dancing (ballet), dogs, drawing and painting, dramatics, electronics, exploring woods, fishing, French, games, gardening, home-making, horseback riding, horticulture, knitting, listening to classics, looking at maps, microscopy, model-building of airplanes, ships and wagons, nature study, pen-pals, people, pets, photography, reading, school, science, scrap-books, Scouts, sewing, singing, skating, skiing, sports, swimming, table-tennis, telepathy, trompolina, tropical fish, weaving, writing poetry, writing stories.

Perhaps you are wondering which are the most popular, and here are a few answers to that: reading came first, then, in order of succession, were stamps, drawing and painting, sports, horseback riding, collecting recordings, sewing and swimming.

Wouldn't it be fun to get together and have a hobby show! But, alas, that is not possible. So, go ahead with your hobbies and have lots of fun with them. Sometimes a hobby unexpectedly really amounts to something important. But be sure you do not let hobby time take up any of your valuable music-practice time.

Results of April Puzzle Contest

Debussy, Saint-Saëns, Bizet, Gounod, Strauss, Wagner, Puccini, Weber. (In some of the answers other names were substituted, which also made correct answers.)

There was a slight misprint in the puzzle but nearly every one noticed it and sent correct answers. Some however, included names of musicians who were not opera composers, and such answers could not be considered.

Prize Winners for April Puzzle

As so many correct and neat answers were received, two names (a girl and a boy) have been declared prize winners in each class.

Class A, Nancy Behmer (Pennsylvania) and David Pates (Minnesota)

Class B, Linda Pope (South Dakota) and Dave Coolidge (Iowa)

Class C, Janet Frye (California) and Bill Albright (Indiana)

Honorable Mention

(in alphabetical order)

Joel Altman, Shiela Ashfield, Jane Biggs, Linda Bush, Margaret Cochrane, Corrine Czuzewski, Rita Doetsch, Mary Catherine Edwards, Fred Ewing, Lavonne Guetter, Ann Henion, Sandra Hermel, Patricia Ann Herring, Kathleen Hill, George Hinkson, Eileen Jennings, Priscilla Johnson, Judith Kolbe, David Land, Joyce Leahey, Carole Lee, Beverly Leonard, Karen Lessard, Ann Miller, Yolander Miller, Regina Misiak, Lucille Nyhart, Barbara Rimai, Mary Reuthling, Bob Sellers, Bette Ann Stinogel, Fred Deryl Ward.

LETTER BOX

Dear Junior Etude:
It has been my desire for several years to write to you. I am a music enthusiast and was a glee club member. My hobbies are music, reading, stamp collecting, collecting views of the world and writing poems. I would be very glad if you include this in our Letter Box.

Fely L. Cabrales (Age 17), Philippines



See letter below



See letter above

Dear Junior Etude:
I have been taking piano lessons eight years and am beginning orchestra. I have an antique violin, one-hundred and seventy-three years old. My mother taught me the piano and I am teaching my little sister. I enjoy Junior Etude and would like to hear from other readers. I am enclosing my picture.

Sylvia Zink (Age 12), Colorado

Dear Junior Etude:
I have been taking ETUDE for five years now. I play piano and pipe organ, and the tuba in our High School Band. My hobbies are music, stamps, horticulture, and, perhaps odd for a boy, cooking. I take part in our school plays and I hope to be a doctor some day. I would like to hear from others.

Stanley Painter Jr. (Age 16), Maine

Dear Junior Etude:
I would like to thank you for the wonderful music you print in Etude. I enjoy playing it. I study piano and hope to become a piano teacher. I also play clarinet and do a little ballet dancing. I would like to hear from others.

Rachel Seiler (Age 16), New York

THE MAIL BAG

The following would also like to receive letters. Space does not permit printing their letters in full.

Marlys Latterell (Age 15), Minnesota, more interested in piano than in other things; *Donna Buss* (Age 13), Illinois, plays piano and saxophone; *Joy Gephard* (Age 17), Michigan, plays piano accordion; *Josie Lee Gammon* (Age 13), South Carolina, takes piano lessons; *Karen Perkins* (Age 13), Kansas, studies piano, voice and drum.

LETTER BOX NOTICE

Kitzi Windvand, please send your complete address or your letter will not be printed.

Answers to Who Knows

1. Tchaikovsky; 2. "William Tell," "Barber of Seville" and "Semiramide" are best known; 3. canon, cantata, canto, cantus; 4. d-sharp, f-sharp a, c; 5. octette; 6. Wagner; 7. brass; 8. a triad indicates three separate tones of the scale, the first, third and fifth; a chord is a combination of four or more tones; 9. eight; 10. theme from César Franck's Symphony in d minor.

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EVOLUTION OF THE ACCORDION

(*Continued from Page* 23)

following year (1830), Uhlig developed an elaborated concertina which he called the Bandonion in honor of his friend Heinrich Band. In 1893, Brendl and Klosser of Saxony invented an improved Bandonion which they called the Harmonicum. Wheatstone's Concertina was introduced in New York in 1832 by Mr. Sedgewick. It was a soprano instrument, but the tenor, bass and double-bass instruments were later added, all varying in size and pitch. In 1840, Alexander Debain of Paris (1809-1877) made further improvements on the accordion.

The early success of the accordion and its great popularity in America may be credited to Pietro Deiro. He enlarged both the compass and size of the piano keyboard and had an instrument especially built with a larger treble range. He enlarged the piano keys which were originally very short and narrow, to permit greater facility, and was the first to play the improved piano-accordion in 1909, at San Francisco.

The immense popularity of the accordion today is due to the improvements not only by the manufacturers, but also by the artists themselves; and to the composers, arrangers and publishers for the wealth of literature that now exists; and to the associations like the A.A.A. and A.T.G., whose efforts have raised the accordion to a true instrument of concert level.

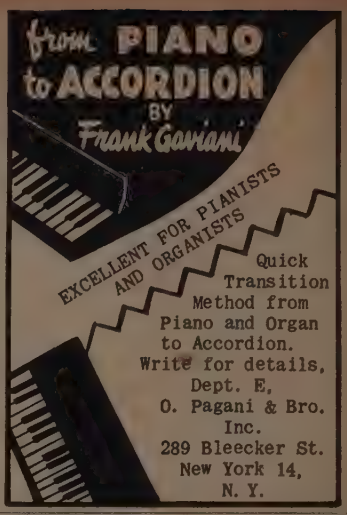
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What was perhaps the greatest musical event in accordion history was the Gala Symphony Concert which took place on July 19 at Chicago's Hotel Morrison and which presented for the first time a two-hour program, consisting of music for accordion with complete orchestral participation.

Sponsored by one of the leading accordion manufacturers, a group of outstanding accordion artists appeared with a symphony orchestra directed by Herman Feeber, musical director of WLS Chicago. The accordionists were Andy Arcari. Carmen Carrozza, Daniel Desiderio, Eugene Ettore, Charles Magnante and Art Van Damme, in a program of music especially written for the accordion, namely: Concerto in G by P. Deiro; Manhattan Concerto by E. Ettore; Concerto in D Minor by A. Arcari; and Rhapsody for accordion and orchestra by Heetfelds.

The entire proceedings were emceed by Dr. Sigmund Spaeth.

The concert demonstrated unquestionably why an accordion should be indispensable to a school program. THE END



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REQUIREMENTS FOR AN ARTISTIC CAREER

(*Continued from Page 53*)

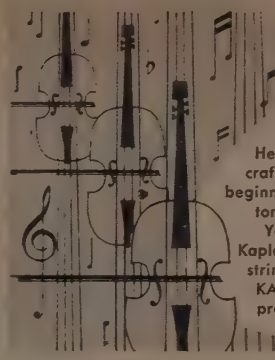
career as a violinist? First the student must have real talent; then he must be absolutely honest and truthful to himself and to his art; then he must have patience. These are basic qualities. Also, as a violinist, he must have impeccable intonation, something that demands the utmost rigor and 'truthfulness' towards onself because it implies constant self-criticism and self-correction. Then he must have a thorough knowledge of all styles of music, and the sensitivity and instinct to get into the skin of the composer. He must be able to form a clear picture of what the composer means."

This gave me the opportunity for a question I had been waiting to ask. Having been fortunate enough to hear an advance pressing of a forthcoming album of modern sonatas Mr. Szigeti has recently recorded, I had noted in the Prokofieff Solo Sonata, Op. 115, some deviations from the printed text, changes that sounded a good deal better than the original. "Yes," he said, "I made those changes deliberately after having thoroughly learned the Sonata and, as I think, absorbed its meaning." Picking up the music of the Sonata and giving it to me, he went on. "Take these repeated D's: undoubtedly Prokofieff heard them continuing through the passage as a sort of Musette or 'drone,' but did not write the passage in that way because he was unaware the violinist could keep up this drone. Such alterations I think are permissible. However, one must have years of experience before one changes a composer's text.

"But we have gone a long way from the student and his problems. He must have an all-consuming desire to do the right thing with the notes, the rhythm and the tempo. Playing wrong notes or false rhythm is equivalent to telling lies. Fortunately, so far as the notes are concerned, there is a lie-detector that is easy to apply—testing doubtful notes against the open strings or the natural harmonics. Then scales and arpeggios, thoughtfully studied, should be a part of the daily practice no matter how advanced the player may be—scales in various rhythms and bowings and fingerings.

"In essence, good practicing is constant diagnosis followed by therapy. Intelligence and ingenuity are necessary to devise the right therapy, but the player who has been carefully taught should have little trouble inventing exercises to conquer any difficulty as it arises. And as a final word to the student, let me say—practice SLOWLY!"

THE END

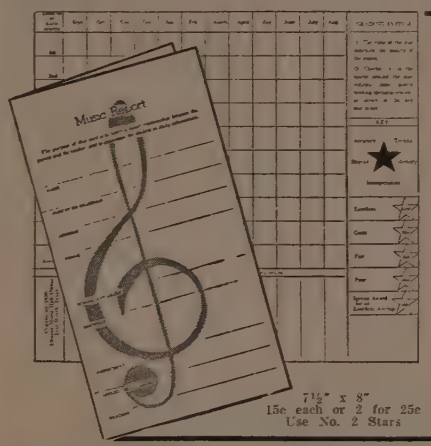


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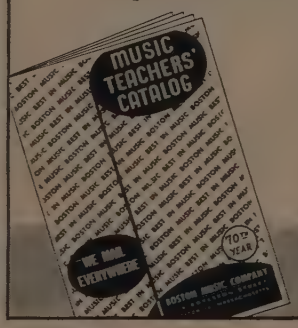
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MUSIC IN TOKYO

(*Continued from Page* 21)

hundred years ago. Talking about the court musicians, all the present members of the personnel of the Music Department, numbering about twenty-five, can play the modern western music as well as the Gagaku. They usually become members of the Music Department when they are twelve or thirteen years old, and take necessary courses in both the western and Japanese music in the class for many years under the instructors who are older members of the department, and finally are appointed regular court musicians.

"The Gagaku as it exists today in Japan may be classified into three groups. They are: (1) Pieces brought over about fifteen hundred years ago from old Indo-china, China proper and Korea; (2) Ancient national airs recast under the influence of the foreign music; (3) Japanese pieces of later periods composed after the foreign style of music.

"It goes without saying that those pieces of classical music and dances of foreign origin have since been gradually modified to fit the traits and tastes of the Japanese people, and that as a result a true Japanese form of classical music has been finally created.

"The Bugaku dances are of two different schools, called Samai and Umai, according to the styles characteristic of the countries where they respectively originated. The Samai or Left dances are those introduced from China proper and old Indochina and those composed here on the same lines. Samai dances are generally of slow and gentle movement, but full of elegant forms. The classical dances imported from Korea and all those composed on the model of Korean pieces are named Umai or Right dances; and are mostly of humorous and spirited movement.

"In the Gagaku music we use, as wood wind, SHO, which is a small pipe-organ made up of seventeen bamboo pipes (author's note: and sounding like our own mouth organ or harmonica), and Hichiriki, that is, a flageolet or primitive kind of oboe (author's note: now often heard on the streets of Tokyo and other cities played by the sellers of Udon or noodles), and Ryuteki, or a long flute with seven finger-holes, and the Komabuye or a Korean flute, short one with six finger-holes (resembling our fife).

"As for percussion instruments, we employ Taiko, which is a large bass drum and Shogo or a small gong, and also Kakko, a small kettle drum, and San-no-Tsuzumi which is a kind of side-drum or shoulder drum.

"We have string instruments, too. They are Koto, or a kind of 13 stringed harp and Biwa, a kind of lute with 4 strings. However, ordinarily the stringed instruments (*Continued on Page* 64)

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FALL PROGRAMS PROMISE MUCH

(*Continued from Page* 18)

"This program gives me an opportunity to bring live music back to the listening audience, which gets plenty of records these days but does not get too much live music any more on the radio," says the conductor-arranger. And, explaining why, since he became Musical Director of Columbia Records' Popular Division five years ago, he has not had a radio show of his own like the one in the late '40s called "The Pause That Refreshes," he declares, "This is the first time I've had the chance to do what I wanted. I'd been offered a band of fifteen or twenty players, but that's not enough." Now with his orchestra of from thirty-five to fifty men, Percy Faith can easily perform his arrangements of serious music and his arrangements of popular music, into which he tries to put a serious feeling.

"Popular music deserves symphonic treatment," he says, "as does other music. Cole Porter, Richard Rodgers and Harold Arlen are writers of serious American music, and one day everybody will realize that. If Rodgers changed the name of his twenty-minute ballet in "On Your Toes" from *Slaughter On Tenth Avenue* to Symphony No. 2, would that make the piece any different? Those who liked it would still like it, and for the same reasons; those who didn't like it still wouldn't—and again for the same reasons."

In his arrangements, Percy Faith does "what the music demands in color and instrumentation. I try not to think about what a Percy Faith version would be like, but of what the composer had in mind, how he would have orchestrated it, and what a Percy Faith version *of*, say, Harold Arlen, should be like. There is a different technique and a different mood for Gershwin and for Arlen, and neither of them sounds like Cole Porter." Each has an individual style of which Faith remains mindful.

Faith, who has all his arrangements done in his head before he writes them down, has made as many as ten arrangements of one number—"in order to keep it fresh. I have done *Begin the Beguine* at least twelve times, the first arrangement fifteen years ago, the last about two years ago. Unless I could constantly dream up new arrangements, each with a fresh approach, my work would be standing still."

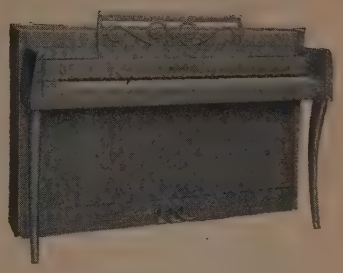
What are the identification marks of a Percy Faith version? "I myself don't think I have a stamp, but people say it lies in the string sound, of which I use a preponderance," says Faith, "and in the honest line the music takes, in the respect for the piece I'm arranging."

It was through an accident that Percy

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Faith began to compose, arrange and conduct music. As an eleven-year-old boy in Toronto, Canada, he was playing the piano for the silent movies in the Lola Theatre at three dollars a night, plus carfare, and when reaching his teens, making his début as a concert pianist.

"Then I had my hands burnt," he tells, "and had to stop playing the piano." He burned his hands badly—his finger tips to the bone—one day in yanking a flaming dress off his three-year-old sister, who had set her clothes on fire while playing with matches. "When it was obvious that I was going to be out of action as a pianist for a good six to eight months, my piano teacher urged me to study harmony and composition, saying it would help me later on when I took up my piano-playing. When that time arrived, however, I had got so interested in my courses at the Toronto Conservatory and Canadian Academy of Music that I was determined on my present career."

Actually, his early concertizing as pianist helped Percy Faith as an arranger and conductor. A youngster who got to play with several orchestras in his native Toronto, he "learned the capacity of each instrument. This taught me constantly to keep my eyes and ears open."

As conductor and arranger on the Woolworth Hour, when he regularly plays the best-liked music and the top record hit of the week, and as the man who chooses the tunes and the artists for all the popular Columbia recordings made in the East, he is in the position of being a hitmaker. His arrangement and performance of *The Song from "Moulin Rouge"* was the best-selling single record of 1953 and has now reached the one and a half million mark in sales; his setting of his own Latin-flavored *Delicado* was one of the country's top records in 1952; his arranging and conducting for records of Tony Bennett, Rosemary Clooney, Doris Day, Frankie Laine and Johnnie Ray have sent those artists' record sales over the million mark; and his "Music for Christmas" album of last season and his current version of the score from "Kismet" rate among the best and most popular recordings.

"I think these instrumental versions selling so well," says Faith, "proves my point that beautiful music of every kind deserves symphonic treatment, proves it especially to those who said first about *Good King Wenceslas* and then about *Strangers in Paradise*, 'People will want to hear the words'."

Selecting a song that he thinks deserves to be a hit is a regular task for Faith. "I don't pick a song, either, because it was written by a friend or

because I am told it has a great potential. I go along, rather, as a musician. I have to feel it has a melody."

What makes a song popular, he feels, is records; what makes records hits, radio. "In the old days, the hits were made by Broadway shows, and the biggest hearing they could get on the radio was twenty or so live performances a week. But with the new trends in recording and the tremendous number of disc jockeys in the country—about five thousand—why, it is probable that a new song, with the disc jockeys playing it even only once a day, will get approximately twenty thousand performances in its first week, and the whole country will know it immediately.

"Yes, nowadays it is records on radio that launches all the popular hits. I know that at Columbia Records we go after disc-jockey exposure, just as motion picture people and musical comedy producers are eager to have their show tunes recorded and released even before their own productions open, so they can be heard over the air. After all, a tune, in order to be popular, must be heard!

"Before the days of radio, Puccini was known only to a handful of opera-lovers. Now the average truck driver can whistle Puccini. You can't call radio dead, no, when you realize it is responsible for the great record sales —such as the million and a half 'Moulin Rouge' albums."

F. W. Woolworth Company officials, scouting about for a radio series, when they were introduced to Percy Faith, agreed wholeheartedly with him that "people still want to listen to music —certainly more than they want to watch it on the few television shows having anything to do with music." It was they who persuaded the conductor, arranger and the composer of hit songs like *My Heart Cries for You* to become, as they have nicknamed him, "our five and dime baby" and to present his weekly hour of what is new in music.

THE END

COLLEGE TREBLE CHORUS

(*Continued from Page* 17)

clearly understood. Therefore, we seem to have two phases through which a choir need go for best results. The first phase overstresses consonant production and vowel beautification. This is especially critical where singers come from different sections of the country; and consonant production remains a greater problem than vowel beautification, even to the extent that the director must sometimes measure the percussive sounds within the rhythm of the song.

The second phase recognizes the beauty of the piece as a whole so far as the

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text is concerned. Recognition for the poetic content brings each choir member to feel the closeness to the message which he wishes to project to the audience. Only after these phases have been completed can we feel sure that the choir will convey to the audience the message of the song.

Of all the intonation problems which plague choruses, three general ones seem particularly troublesome with a treble group. An inevitable tendency for all sections to flat as they sing descending passages is one. Particularly is this true with the first sopranos. Usually a warning to sing the intervals more closely is of assistance.

The second problem exists within the second sopranos. If all of them possessed absolute pitch there would be no problem. The part itself is largely to blame. So often the seconds are singing the fifth of the chord more than the root or third. If we add to this the tendency for the firsts to flat on descending passages we have a choir inventing a new tonality entirely strange to what the composer intended.

The third general problem in intonation exists with the altos, who seem to connect up too readily the idea of a deep heavy tone with below-pitch singing. However, we find flatting most frequent here when their part is removed by wide intervals from the other parts. They seem to lose the feel of tonality.

Briefly, intonation is so often tied up with mental alertness and physical vigor that a director who meets a group infrequently can often stimulate the singers easily.

Treble choruses can produce a beautiful choral tone at a mezzo-forte level. More difficult yet just as beautiful is the achievement of the gradation from mezzo-forte to pianissimo, if accomplished with the right amount of breath pressure and focus to give it that "floating quality."

Dangers lurk when the chorus attempts extremely loud dynamics, for a shouting tone may substitute for one of pure vocal beauty. This is much more unpleasant to the hearer when produced by a treble group than by any other vocal combination. The answer lies most effectively in the use of implication. For example, one well used device is to make a modified *sforzando* on the right consonant of the right syllable to imply a stronger volume. The treble choir director must constantly bear in mind that for the best tone production, the range from a good forte to pianissimo is certainly the safest.

The accompaniment most frequently used is the piano, because it is more prevalent. For a treble group the accompanist should be highly skilled, because so much more is usually demanded. The accompanist not only must furnish an effective background,

but often must fill in for the absence of the bass section.

Highly desirable are the pieces which employ four hands at one or two pianos. Our great composers Brahms, Schubert and Schumann recognized the weakness of the treble choruses, for their accompaniments all require adept keyboard players. More resonance and sense of completeness are thereby provided. The Fred Waring arrangements often are quite effective in this respect.

One of the most desirable accompaniments for the treble chorus is that of the pipe organ with its multitude of stops; and when handled by an inventive player it can do much to enhance the sonority. But much depends upon the resourcefulness of the organist! He must be willing to subordinate yet at the same time support the choir.

To do a complete program by a treble choir with one kind of accompaniment is somewhat dangerous. The director should choose music which employs varied types of accompaniment. In general, wood winds and strings are acceptable. The very nature of their dynamics and tone colors makes unification with the treble choirs a real pleasure.

A cappella music should not be ruled out entirely but certainly used sparingly. It can provide an effective breathing point in a full evening's program. Even then the safest and surest a cappella numbers are those which are short and polyphonic. Music in the style of the sixteenth-century composers such as DiLasso and Palestrina come off well.

The modernists have written some music for choirs to be sung a cappella. They freely use lively rhythms and dramatic texts with a mixture of neutral vowels for instrumental effects.

The one great exception to conclusions restricting a cappella singing is the use of our beautiful Christmas carols, for in their performance the treble chorus is in its element.

Throughout the present discussion, one thought constantly comes to attention. One must return to the music. If it appears worth while to the occasion, the conductor and the choir, many of the technical problems take care of themselves. The director of a treble chorus may have a more distressing problem than one who leads a men's or mixed group. So the director of the treble chorus must do lots of "hunting to find good game."

And how does the director, who deals entirely with a treble chorus, feel about the absence of the male quantity? Speaking as one who fits that title, I can say sincerely that so many interesting and challenging situations arise in the music that he barely has time to enjoy each experience completely. And, finally, if the group *sounds* as well as *looks* beautiful, what more could one want? THE END

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MUSIC VS. GUNS

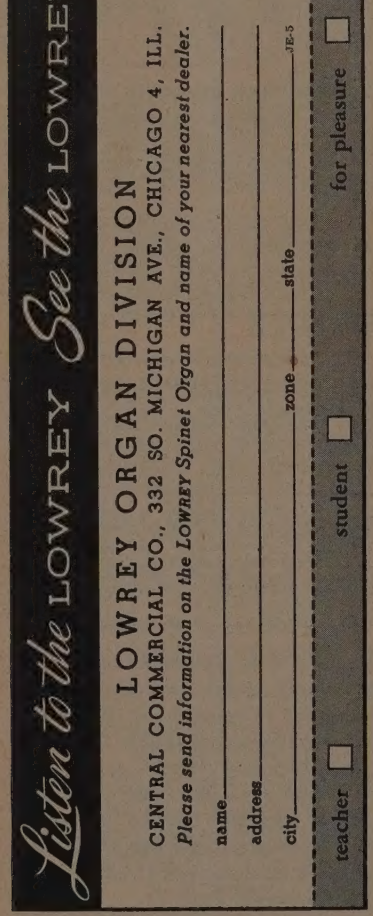
(*Continued from Page* 14)

concluded. But I knew in reality I had to get back to "the girl I'd left behind me," and to my legislative duties.

I could not be too lavish in my praise of Colonel Howard and his great orchestra. We in America should be truly proud of these "Music Ambassadors" and the good will they are building wherever they go.

We are so great, this nation of ours. We have many things to offer and much to contribute. We have been called upon time and again to give so generously of our military strength and to show our strong protective arm to the world. Through our great musical organizations and other cultural groups, we may well bring the world to know that "happy are they who have found life's harmony."

Music is the language of common understanding, and in understanding peace will be found. This is the case of "Music Versus Guns." THE END



MUSIC IN TOKYO

(*Continued from Page* 58)

are not employed in the music when accompanying dances." (The writer is at present studying the Koto, a delightful instrument but extremely difficult to master.)

Another popular and delightful instrument used in the classical plays of Kabuki and Noh is the three stringed Samisen, with a body of wood topped with cat skin, and the back with dog skin, a long fingerboard, with three silk strings. There are eight possible tunings of the three strings, depending upon the key and type of melodies or accompaniment to be provided. The sound of the instrument resembles that of our banjo, but not quite so metallic.

The Japanese make a sharp distinction between their own music and what they call Western music, referring, of course, to the music of European and American origin. The foreigner in Tokyo can hear excellent performances of symphonic and choral music during many weeks of the fall, winter and spring seasons; operatic performances which are frequently unique in that they are presented bi-lingually if there is a visiting foreign singer engaged with the company, more of which later; recitals by occasional visiting foreign artists and frequent recitals by Japanese artists. Foreign exchange of currency being a major problem of finance in Japan, not too much currency can be released to pay visiting artists.

Tokyo maintains four symphony orchestras of professional calibre, including the NHK Symphony, presently conducted by Nicklaus Aeschbacher, a young Swiss of fine ability, this orchestra being sponsored by the Japan Broadcasting Company; the Tokyo Symphony; the Tokyo Philharmonic; and the Konoye Orchestra, the latter being conducted by Hidemaro Konoye. There are one or two European musicians with these organizations in such key posts perhaps as concertmaster, 1st oboe or 1st horn, but the remaining chairs are all competently filled by excellent Japanese performers. In addition there are several amateur groups and semi-professional organizations. The American Cultural Center in Tokyo sponsors a Youth Symphony Orchestra composed of Japanese students and business people, now augmented by a few wind performers from the Far East Air Force Band and conducted by the author of this article.

The performances by the professional groups are distinguished by enthusiasm, and the conductors frequently program very unusual works. This season has brought performances of Stravinsky's Concerto in Eb for Chamber Orchestra; Frank Martin's Concerto for Seven Wind Instruments and Strings; Richard Strauss' Suite from the music to Moliere's "Bourgeois Gentilhomme"; Brahms' Double Concerto for Violin and Cello, in addition to the standard repertoire of Beethoven, Brahms, Tchaikovsky, Mozart and Haydn. The works of German masters are preferred since most of the music professors invited to Japan have been Germans, although the Academy of Music of the Tokyo University of Arts was founded by Luther Whiting Mason in 1880, and his original piano is at present in the office of the Dean.

The prospectus of the NHK Symphony Orchestra describes and lists among its previous conductors Josef Rosenstock, Felix Weingartner and Kurt Woess among the foreigners, and Hidemaro Konoye and Kosaku Yamada as its Japanese conductors. Quoting from the brochure, "Mr. Josef Rosenstock, who came to Japan in 1936, found the orchestra still in its cradle years and made a tremendous contribution, both technically and morally. In fact, Mr. Rosenstock may be considered the father and guide of this organization; he helped it through its years of rapid growth and endeavored to discover and nurture new, promising talent throughout our country.

"In 1937, with Felix Weingartner as guest conductor, the orchestra began to test its youthful strength in nine performances given under the leadership of this renowned maestro. Subsequently, Mr. Rosenstock resumed his post and conducted the orchestra until his departure from Japan in 1946. His abilities being on an international level, the orchestra climbed ever higher in response to his training. In September, 1951, Japan was fortunate in obtaining the services of Mr. Kurt Woess from Vienna, the 'city of music.' Mr. Woess, himself a product of the tutelage of Felix Weingartner, brought with him the refined tradition and superb style from the center of European music. His arrival awakened the musical life of Japan from its post-war dilapidation and lethargy. In addition to his own electrifying leadership, Mr. Woess took care to improve some weak spots in the make-up of the orchestra by calling to Japan four young musicians of the highest ability whom he had come to know in Vienna.

"In September of 1952, the all Japanese membership of the orchestra was enriched by the addition of Mr. Paul Kling as concertmaster and soloist; Mr. Rolf Eichler, clarinet; Mr. Juerg Schaeftlein, oboe; and Mr. Josef Molnar, harp. In addition to their duties in the orchestra, these young musicians are also very active as teachers of their various instruments and will thus leave an indelible mark on the musical history of Japan."

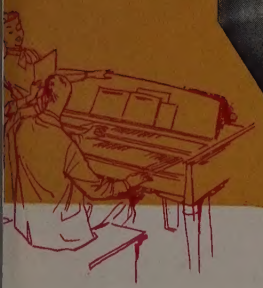
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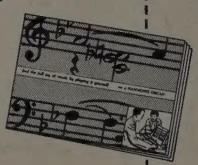
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